

VARIETY

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REMOVAL OF ADMISSION TAX

SUNDAY BURLESQUE MAY PUT LID BACK ON INDIANAPOLIS

Wheel Manager Black Insists on Same Privilege as Picture and Vaudeville Houses—Authorities May Restore Blue Laws in Consequence.

Indianapolis, Nov. 10.

Theatre managers of Indianapolis plan to stage their shows next Sunday with actors dressed in street clothes, as the result of an ultimatum from Chief of Police Jerry Kinney that "there will be no shows in costumes in Indianapolis next Sunday."

The ultimatum was issued following the opening of the Park, American wheel burlesque house, by Manager Glen E. Black last Sunday, against the wishes of the city administration. Vaudeville and picture houses have been operating on Sunday unmolested by the police for more than a year following the announcement of a policy along this line by Mayor Charles W. Jewett. The Mayor, in the heat of a movement by the Indianapolis Church Federation to close all theatres on Sunday, issued a long statement in which he declared that inasmuch as "a certain percentage of the population never goes near a church on Sunday, it would be wrong to deprive it of innocent amusement." Accordingly he announced, although the Indiana blue laws prohibit Sunday performances, he would see to it that the police did not molest the picture houses and such vaudeville shows as ran only films and ordinary music programs.

He did not extend the same privileges to the burlesque houses. Up to last Sunday there had not been a Sunday burlesque performance in Indianapolis for several years. Following the mayor's ultimatum of more than a year ago, Keith's Rialto and the Lyric cut their Sunday shows to picture and song programs and operated thus for several weeks. However, the films were gradually cut out and vaudeville acts quietly substituted until for several months regular bills have been given.

Things were running serenely, the vaudeville house managers say, until Mr. Black announced his intention of opening last Sunday. The police indicated their displeasure, it is said, but dared not attempt to prevent the opening, because Black could have demanded that every other theatre in town also be closed. Black went ahead with his Sunday show, whereupon, it is said, the chief of police issued his ultimatum that there would be a return by all houses to the terms of the Mayor's year-old edict.

There were some indications that the police head would recede from his position, since it is understood that Mayor Jewett and his associates

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BOSTON'S ORCHESTRA FOR GRIFFITH IN CHARGE

Engages Musicians for Opening "Way Down East."

Boston, Nov. 10.

David W. Griffith has arranged to have the big Boston orchestra play at the Woods theatre in Chicago when Griffith's film, "Way Down East," opens there around Christmas or before for a running engagement.

It will mark the event of America's first in the biggest and best known symphony orchestra utilized for the exhibition of a picture in a theatre.

REPUBLICAN VIEW FORECAST

Well Informed Observer Says He Believes Effort Will Be Made by House Ways and Means Committee to Do Away With Vexatious Levy on Tickets Up to \$1—Await Word From Senator Penrose.

ACTION IN OCTOBER

What the attitude of the new Republican Congress will be with regard to theatre admission taxes is forecast in an opinion expressed by one of the most accurate observers of legislative movements at Washington. He believes an effort will be made by the House Ways and Means Committee to eliminate the tax entirely on tickets commanding admission prices up to \$1. Tickets above that price probably will be

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A. E. A. MEETING DISMISSED THROUGH MEAGRE ATTENDANCE

About Eight Members Answer Call for Last Sunday Night at Equity Headquarters—Most Present Salaried Employees.

GOV.-ELECT MILLER'S "SUNDAY" VIEWS HINTED

Friendly Toward Pictures, Baseball and Boxing.

Albany, N. Y., Nov. 10.

Governor-elect Nathan L. Miller will not interfere with Sunday pictures, Sunday baseball or boxing, so long as no scandal is attached to either.

This seems to be the consensus of opinion at the capital, gathered from the remarks he has made to various newspapermen. The new Governor is said to look with special favor on baseball and boxing, and, while he may not be as friendly to theatrical interests as Governor Smith has been, it is not believed he will actively oppose them.

The new executive has expressed himself as strongly in favor of the abolition of lobbies at the capital and this should be welcome from the standpoint of amusement, for no lobby has been more powerful and active the last few years than the Civic League and other reform organizations which have consistently opposed the theatre. They have wielded an influence over the heads of legislators, especially those from the country, more potent than that of any other single interest.

It is doubtful if lobbies can be entirely suppressed, but their activities may be curtailed.

MAY WIRTH LEAVES CIRCUS

May Wirth and the Wirth Family will open in vaudeville next week playing Keith theatres. The equestrian turn is routed until next May at a salary said to be \$1,500 weekly. There will be nine persons carried, including two grooms to take care of six horses.

May Wirth will not return to the circus. She has been featured with the Ringling Brothers outfit for a number of seasons and was the star of the combined Ringling, Barnum-Balley show for the past two years. With the act she may remain in vaudeville indefinitely.

Bird Millman will not appear with the Ringling show either next season.

Sunday evening at the headquarters of the Actors' Equity Association in New York, its regularly scheduled bi-monthly meeting was indefinitely postponed when not over eight members of the A. E. A. appeared in the room. As most of these were salaried officers or employees of the association, the meeting virtually represented no part of the general membership.

Vainly waiting for others to arrive, there arose once again lament by the officials over the apparent lack of interest displayed. The suggestion made to adjourn was quickly taken up.

The Sunday night meeting every other week in the A. E. A. New York office commenced about two months ago. The first attendance amounted to less than 50, and John Emerson, the A. E. A. president, at that time expostulated over the light gathering, giving what he thought was the reason for it. The next meeting held a few more, but was still light, comparatively, with women predominating.

The meeting which was informed a referendum vote would be taken upon the "closed shop" policy of the A. E. A. officers was the last one held. It was strongly opposed by one or two members present. All of the Sunday night meetings have been reported in Variety.

The meeting last Sunday night was advertised in the customary manner, mostly by word of mouth, to players in New York theatres. Sunday evening was selected as the off night when players are not in the theatre.

Although it was stated the referendum vote would be immediately taken by mail, lasting for 30 days, starting after the Sunday meeting of three weeks ago, as far as can be learned, no mail vote has been sent out. Whether A. E. A. members are voting in person at the New York headquarters on the measure is not known.

HELEN KELLER CAN'T PLAY.

The vaudeville route arranged by Harry Weber for Helen Keller for this season on the Keith Circuit has been declined by Miss Keller.

The illness of Mrs. Ann Sullivan, Miss Keller's friend and instructor, who became ill last season, stopping Miss Keller's engagements at that time, is thought to be the reason for the marvel to decide not to attempt travel at this time.

FILM STOCKS' REMARKABLE STRENGTH IN MARKET CRASH

Offer Great Resistance to Decline—Future Hangs on Dividend Action—Famous Touches New Low Since Listing, at 62.

One of the features of a general collapse of stock market prices this week was the strong resistance to the decline presented by the amusement issues. It is true that Famous Players-Lasky touched a brand new low level since its listing of 62, and Orpheum got down close to 25, but these recessions were trifling compared to the breaks that occurred in scores of standard investment stocks before the last hour rally that restored Famous to 64 at the close, 1½ points down.

Wall Street was engaged nervously, not to say in semi-panic, in an effort to discount the period of financial stress which the country generally agrees is in the near future. Tuesday there was a wholesale sacrifice of values, some of the high priced securities breaking from 7 to 12 points in a single session, this being piled upon the long downward movement which has been in prog-

ress since early summer. United States Steel common went below 84, the market leader which is accepted as an index of tendencies. One of the oil leaders was off nearly 30 points from its top of last week.

In spite of these tumbling prices Famous Players maintained its level at 66, Loew, Inc., stood firm at around 20, and Orpheum still stuck over the 26 mark. Wednesday they gave way somewhat, apparently on the principle that inasmuch as this trio had resisted liquidation while all the rest of the list gave way, they ought to be vulnerable. Famous Players opened at 64 Wednesday, but the slump appeared to frighten no one for up to 2 o'clock no further sales came out on the ticker. Then an aggressive selling movement that brought a drop to 62 when strong support appeared.

The future of the amusement issues, of course, hangs on what dividends

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BRITISH COLONIES PROPOSE REPRISAL ON U. S. AUTHORS

Australia and Canada Frame Laws to Withhold Protection From American Publications—U. S. Requires Printing Here for Copyrights.

Australia is considering the enactment of retaliatory legislation against the stringent United States copyright laws. Because the antipodes is one of the largest buyers of American books and periodicals, news of the contemplated step is important.

It is proposed to require the printing of American publications in Australia before copyright protection will be granted. The U. S. has a similar requirement for all foreign publications and the compulsory manufacturing clause has kept this country from membership in the International Copyright League, a sort of "League of Nations" on copyright.

Present indications are that Australia will join with Canada on the passing of new copyright laws in retaliation against the United States. If so the authors and publishers of this country will suffer a heavy loss. It is certain Canada will put teeth in the new copyright legislation to be offered to Parliament at this session.

Efforts to put through new copyright laws in Canada narrowly failed of success last season. The effort was aimed to kill play piracy in the Dominion. The measure was prepared, but at the last minute was withdrawn from consideration by the Canadian Parliament when strong opposition was put forth by the Canadian printing trades. The bill did not carry a manufacturing clause similar to that in the American law and the publishers demanded it be inserted in retaliation. Any foreign publication to secure American copyright protection must be printed here; either the actual type must be set in the United States or plates made from which the printing can be done. Canada wants the same provision or a revision of the American law and Australia seeks the same objective.

G. Herbert Thring, counsel and executive secretary of the English Authors' Society, sailed for Canada from London this week. His mission is to speed up action on the Canadian copyright. He has requested Ligon Johnson, of the United Managers' Protective Association, to meet him in Ottawa late this month for conference. Mr. Johnson was most active in the framing of the Canadian bill and the furtherance of the measure because of its protection to American theatricals.

PEGGY O'NEIL RECOVERED.

London, Nov. 10. Peggy O'Neil is back in "Paddy the Next Best Thing," after an absence of over a month through a box of poisoned candy sent to her dressing room. Miss O'Neil recuperated in Switzerland.

Robert Courtneidge now says "Paddy" will remain until Easter. Miss O'Neil, however, will not remain after that time here, although offers of new productions have already been made her, but will return to America. She has had three offers from New York producers for Broadway appearances.

SCOTT, WHALEY EXAMINED.

London, Nov. 10. In a bankruptcy examination Nov. 2 Scott and Whaley, colored, said the principal cause of their failure was the recent action in which they were adjudged guilty of breach of contract.

They said they were putting away £4 weekly against their £6,000 judgment and other obligations.

HADDON CHAMBERS MARRIED.

London, Nov. 10. Charles Haddon Chambers, the dramatist, was married Oct. 29 to Pepita Bobadilla of the Drury Lane company.

Opera "Mari" Good.

Paris, Nov. 10. A short operetta, called "Un Mari Sans Sa Femme," by Ed Adenis, was given successfully at the Alhambra Nov. 1. Angele Gril, Maxilly and Pierre Maudru held the leads successfully.

CHANGE AT DALY'S.

"Sybil" Coming When "Southern Maid" Ceases.

London, Nov. 10. Robert Evett, managing director of Daly's, denies there will be a change of ownership, despite persistent rumors J. L. Sacks and Seymour Hicks would take over the house. This firm is interested only so far as Boosey's rights in "Sybil" are concerned.

"Sybil" was composed by the Hungarian Jacobi, now an American citizen, and will be produced in Manchester at Christmas time, being brought to Daly's when "The Southern Maid" ceases to draw.

DAREWSKI, SR., DIES.

London, Nov. 10. Professor Edouard Darewski, famous music master, friend of Liszt, father of Max, Herman and Julius, died this week, aged 82.

Blackton Returning.

London, Nov. 2. J. Stuart Blackton sails for New York Nov. 17.

FILM STOCKS STRENGTH.

(Continued from Page 1.)
The directors take at their next meeting. Times Square speculators would not be especially surprised if Famous or Loew passed the fourth quarter dividend. Indeed, they would be disposed to applaud such a move for in the current uncertain business situation it would appear to be good strategy to husband cash resources, for use in the expected period of stress. A passed dividend would naturally bring a price recession, but it is recognized that such a move would be but a temporary measure, growing out of the momentary condition and having no reference to the basic position of the company.

It is not unlikely that if the dividend on the common were passed it would have a good effect upon the preferred as a measure to protect the senior issue, which is cumulative in its dividend provision. If the regular common dividend is declared it should bring about a definite upturn as demonstrating the exceptionally strong cash position of the property.

In any event none of the amusement stocks, or any other stocks, for that matter, is a good speculation just now on the "long" side. Although it would seem that current prices are low enough to discount the worst that can happen for a long time, all the weight of the commercial outlook is against an upturn. This was demonstrated Wednesday. Some optimistic bulls took hold of a group of industrials which had suffered worst in the previous session and attempted to engineer an advance on the theory that the bear drive had overreached and a reaction was due. Republic Steel, for example, jumped 3 points in the first hour and then dropped back below its previous close. The bears appeared to be willing to let things drift as they were, but stood ready to discourage an advance.

The amusement stocks thus having suffered less than the rest of the list, would be open to attack, having done less than the rest to discount future ill.

The situation favors general retrenchment. Goldwyn is understood to be trimming sail and reducing its producing activities until the future clears up. Thus it would seem that the reported plan of Famous Players to put on a series of all-star productions would be relegated to the distant future. This is no time to pile on overhead in the studio. There were only minor dealings in Goldwyn during the week. One session a fair lot passed at 6, two points under the level established following the reorganization.

The performance of Loew under the severe strain was remarkable. It was presumed that Montgomery & Co., who are handling the public sale of Loew stock in the theatricals, dealing in odd lots on the installment plan, were supporting

PROFITEER ROMANCE.

"Conquerants" Scores Paris Success at Ambigu.

Paris, Nov. 10. "Les Conquerants" by Charles Mere at the Ambigu has scored a success. It has a strong romantic plot concerning a prosperous aeroplane manufacturer's scheme to purchase an impecunious nobleman's property on which to extend his factory. The nobleman declines. The manufacturer's daughter loves the nobleman, but her family refusing consent to the marriage she lives with him until her family compels her to return home. The nobleman finally agrees to sell the property to spare the girl's dishonor. Recognizing his generosity the manufacturer consents to the nuptials.

Jean Worms, Jean Kemm, Renoir, Lehman and Mme. Margel have the leading roles and Hertz and Coqueulin have mounted the production well. The Conquerors are evidently men who have made money out of the war.

AUTHOR'S SON MARRIES.

London, Nov. 10. Yvonne Arnaud was married to Hugo McLellan, son of the author of "The Belle of New York," this week.

NEW GUITRY COMEDY.

Paris, Nov. 10. Sacha Guitry's new work, "Le Comedien," is due at the Theatre Edouard VII in February, with Lucien Guitry in the lead. Sacha has arranged to appear at the Theatre Sarah Bernhardt in March instead of going to London.

FOX HAS LUPINO LANE, CALLED FILM COMEDY FIND OF YEARS

English Comedian Featured in "Afgar" Secured for Number of Weeks a Season—Contract Said to Represent \$500,000 Over Term.

LONDON CHANGES.

Elsie Janis and Stanley Lupino in December.

London, Nov. 10. Elsie Janis opens her own season at the Queen's in December supported by Stanley Lupino.

"The Romantic Age" finishes at the Comedy Nov. 13 and Donald Calthorpe is to produce "Will You Kiss Me?" there Nov. 16.

"The Grain of Mustard Seed" closes at the Kingsway Nov. 13. "The Right to Strike" finishes at the Lyric Nov. 13 and will be transferred if another theatre can be found.

Honor Bouwmeester.

Paris, Nov. 10. European actors have formed a committee to celebrate the diamond jubilee of the Dutch actor, Louis Bouwmeester, aged 73, still acting in Amsterdam.

Elsie Ferguson Sailing.

Paris, Nov. 10. Elsie Ferguson is sailing for New York this week after a trip around the world.

Parnell Inspecting.

Paris, Nov. 10. Archie Parnell, booking manager of the Variety Controlling Circuit, is here from London with Sherek inspecting shows.

"Rip" Poor Business.

Paris, Nov. 10. Business with the "Rip" revue at the Mogador continues indifferent.

SUNDAY BURLESQUE.

(Continued from Page 1.)
ates are not very desirous of stirring up a rumpus over the Sunday closing question at this time, particularly in view of the fact that there is a municipal campaign close in the offing.

Some vaudeville theatre managers expressed their displeasure at Black's move, asserting that if he desired to open he should have gone about it by degrees as they did, and expressing the fear that the Sunday business would be ruined for all.

Black, however, declared to a representative of Variety that he feels he has as much right to operate his show on Sunday as anybody else. "I've taken every precaution," he said, "to see that the shows at the Park are as clean as can be seen anywhere in town, and a whole lot cleaner than some tabloid musical comedies shown at some of the vaudeville houses. I go to Chicago to look over all my shows and I cut out every objectionable feature. I don't even allow bare knees.

"I won't stand for the shimmy. I don't see why I haven't a right to show Sundays if everybody else does."

On this statement Black stood, asserting that if the police close him up they will have to close everybody else. It is said that in case the absolute taboo is put on burlesque or musical extravaganzas the Park bills, Black plans to break his shows up into vaudeville acts and make the Sunday performance a straight vaudeville show.

The Board of Public Safety discussed them at its weekly meeting, but made no announcement of its attitude.

OPERA STRIKE STILL ON

Paris, Nov. 10. Repairs on the Opera have all been made, but the strike continues, though the Pas De Loup orchestra has renewed concerts there, playing Wagner.

THIS YEAR'S "PETER PAN."

London, Nov. 10. Edna Best will play "Peter Pan" when it is revived at St. James's this year with Henry Ainley as Captain Hook.

MARTIN HARVEY SAILING.

London, Nov. 10. Martin Harvey sails for Canada Dec. 21 to open in Montreal early in January.

William Fox is said to have secured the prize comedy bet for films that has come to view in this country since the arrival of Charles Chaplin as a star. It is Lupino Lane, who made his debut in "Afgar" at the Central Monday, and regarding whom the dramatic critics of the town have raved.

The Fox contract with the comedian was signed shortly after his arrival in this country and is for a certain number of weeks each year for four years. The sum involved is \$500,000, provision being made for Lupino to make a trip back to England this year and next for the pantomime seasons, for which he is already under contract.

It is the intention of Fox to present Lupino in two-reel comedies at first and with his development extend those comedies into five-reelers. The pantomime training Lane has had abroad makes him fit for the slapstick comedy pictures.

After the New York opening of "Afgar" there was a rush in the picture field to secure the new comic, but those ready to bid discovered Fox had forestalled them. Lane will remain with "Afgar" for about six weeks, unless an arrangement can be made abroad which will postpone his pantomime dates for the current year.

JAMES K. HACKETT'S HIT.

London, Nov. 10. James K. Hackett is giving what critics described as a masterly performance of "Macbeth" at the Aldwych. The American was very well received, also Mrs. Patrick Campbell as Lady Macbeth.

SAILINGS.

Nov. 6, from New York for London, William Morris, Ben Harris, Harry Foster, R. H. Gillespie (Olympic).
Nov. 17, for London from New York, Frederic J. Ozab (Adriatic).

\$350 ROYALTY FOR SKETCH.

Mme. Beeson Paying It for Barrie's "Half An Hour."

Through arrangement with Alf Hayman, Mme. Violet Beeson will reopen in vaudeville Dec. 13, play-Sir James Barrie's playlet, "Half An Hour."

The arrangement calls for the actress to pay a royalty of \$350 weekly for the playlet.

ADMISSION TAX REMOVED.

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taxed the usual rate for some time to come.

It is quite likely that when the revision of the tax law is taken up in the next session of the Congress a plan is to be introduced whereby ticket speculation will be made impossible. By this it is proposed charging speculators 100 per cent. tax above the established price, it was also asserted.

It was also intimated that nothing of a final nature with respect to the revision of the tax will be done until next October at the session of the Congress. In the forthcoming short session it is admitted that there will be no effort to re-draft the existing law.

In all events the issue must wait until it has the attention of Senator Penrose, who now is ill, and who was the co-author of the bill with Senator Simmons (N. C.).

In the opening of the Republican campaign Variety was the first to announce the likelihood of a future Republican administration revising the tax law.

Gillespie Returns to London.

R. H. Gillespie, managing director for Moss Empires, who has been in New York for several weeks, sailed for London Saturday on the Olympic.

Harry Foster, son of George Foster, the English agent, who has also been in America for a couple of months, returned on the same boat, taking with him contracts for the English tours of a number of American acts.

RUBINI'S MARRIAGE ANNULMENT NECESSARY

Will Remarry When Mrs. Rubini Secures Divorce from First Husband.

San Francisco, Nov. 10.

The annulment of her marriage to Jean Rubini will enable Mrs. Dian Rubini to proceed in a divorce action against her first husband, Edwin Lacasse, believed by Mrs. Rubini to have died, following a long separation, during which Lacasse's wife failed to hear from him.

Lacasse wrote to his former wife asking that she return to him. The annulment action was then started by Mrs. Rubini. After her divorce from Lacasse is secured, Mrs. Rubini will remarry Rubini.

The Rubinis have two children. Both are playing their act on the Pantages Circuit.

HER "DAWG" DID IT.

New Orleans, Nov. 10.

Annette Kellerman was put out of the Grunewald Hotel at 1 o'clock last Friday morning.

The Grunewald has a strict rule against dogs. Annette had smuggled her pet canine into her room, carrying it in a box upon arrival and lipping everybody within earshot to keep the tiny animal near her.

Some one "squealed," and the swimmer was asked for her key at once.

The manager of the De Soto likes dogs, and to that hotel the diver went for the remainder of her stay here.

WESTPHAL TO REMARRY.

Chicago, Nov. 10.

The St. Paul Dispatch has published a story that Frank Westphal, recently divorced husband of Sophie Tucker, was about to marry Dorothy Dickenson, playing in "Civilian Clothes."

Westphal who said to be in St. Paul, "inco." The report stated that Miss Dickenson "refused to deny" it.

Trix Sisters Signed for London

Last week the Trix Sisters, Helen and Josephine, entered into a Charles B. Cochran contract for London, to take part in the new production John Murray Anderson will put on over there for the English producer.

KEITH OFFICE PROMOTING SPECIALLY ENGAGED ACTS

Creole Fashion Plate and Belle Baker Under Three-Year Contracts—Special Press Work and Attention—Press Agent in Advance—Will Handle Others Same Way—Willing to Make Acts if Service Runs Long Enough.

The two weeks' engagement of Karyl Norman, "The Creole Fashion Plate," at B. F. Keith's Palace, New York, brought out the announced fact that Norman is under a special contract to the Keith office for three years. Another who has a similar agreement with Keith's is Belle Baker, now temporarily retired from the stage but who will resume playing vaudeville in February.

While the special agreement with the Keith office carries no distinct clauses providing for the office to promote the turn engaged, and is the customary contract, binding for that length of time upon both parties without a cancellation clause but awarding the artist a sliding scale of salary, it seems to be the intent of the Keith people to promote the turns taken on under the longer agreements, to the full extent of the booking offices' various departments.

"The Creole Fashion Plate" has been furnished by the Keith office with an exceptionally fine collection and selection of photographs. Some were in a lobby frame at the Palace. In addition to the daily and Sunday newspaper pictorial publicity, the Keith people have inaugurated a national pictorial publicity campaign for Norman. Through it his pictures will appear in the national periodicals as well as the locals where he is playing.

Another item of the office promotion is that it will also assume the expense of a personal publicity agent, to go ahead of the "Fashion Plate" when touring the Keith houses. He will handle the vaudeville act in a publicity manner the same as a publicist ahead of a show gives attention to his attraction.

Local Keith managers are advised of the acts the Keith office is promoting and they are requested to give those turns all possible atten-

tion. This includes meeting the local newspaper men, prominent people of the city, and in a social way to advance the interest of the acts in the furtherance of their local vaudeville engagements.

When Miss Baker returns to the Keith route, the same methods will be applied to her travels over the time.

Personal attention to vaudeville turns by the booking offices has seldom been given. Traced down in these instances, it developed J. J. Murdock of the Keith office had the matter in charge. Mr. Murdock was asked concerning the policy of the Keith office in long engagements.

"While it is a matter of recent times," said Mr. Murdock, "it has been our idea for a long while. But it seemed acts did not accept the plan as we sought to convey it. They seemed to think we had an ulterior object in offering a long-term agreement to them. Our only object was to insure ourselves after expending our money, time and attention upon acts that we know they were under agreement to remain long enough with us for the theatre to secure a proper return.

"We do not intend to 'make an act' and then have it leave us, with the work and money we may have put on it going to the benefit of someone else. When we place an act under a three-year contract, we figure the first year will be given up to 'making' it, and what benefit there may be that work will come to us for the next two years. For the act, at the end of the three years, it is 'made' and may then make its own choice for the future. Naturally we shall probably be pleased to have it continue with us, but there is no contract clause obliging it to do so, and the act at the end of the agreement is at liberty to decide for itself."

Asked if the Keith office intended going extensively into the long-term contracts, Mr. Murdock replied the office would enter into a like agreement with any act it thought could stand "boosting" when everything else was mutually agreeable.

"We did this first with Belle Baker," said Mr. Murdock. "Miss Baker came here and had a talk with us." Several propositions for her services had been made. We made one. I understand her friends

advised her to take the biggest offer in money in front of her. Miss Baker came back and said she wanted to accept our offer. That was not the biggest salary, but Miss Baker had concluded it presented the biggest advantages.

"Mr. Norman received the three years' offer and accepted. We informed him of our intentions regarding his stage showing, but as we do not incorporate those plans into the contract, I doubt if Mr. Norman after the first couple of weeks thought his agreement meant more than the ordinary contract. However, I am quite certain he thinks differently now.

"We have placed this proposition before acts in the past that have refused it, mostly, we think, through the acts having set a salary for themselves which the three-year contract did not immediately meet. We have observed that invariably those acts that set their own salary lose many weeks through managers not placing as high a value as they did, while acts like Miss Baker and Mr. Norman under their agreement know exactly how many weeks a season they are going to work and will work that many.

"We would like as many available acts for this purpose as we can secure. We will give them the benefits of the office in return for the benefits of their service. Whatever they may be worth now we can increase that worth through our departments; but we do not intend to 'make' acts for others. If we give them our time and attention and make an investment in addition to their salary, we want whatever return there may be for that within the period we contract for. We take the chance, for the act must reap in at least two ways, salary and publicity, with the Keith organization behind it."

WINNIGER REPORTING DAILY IN BOSTON TOWN

Difference in Contract With "Follies."

Boston, Nov. 10.

Charles Winniger is daily reporting to the "Follies" and will continue until Saturday night, according to Winniger's interpretation of his Flo Ziegfeld contract. Winniger virtually left the show, but through the misunderstanding of the terms of the agreement, he has been advised to daily report in order to substantiate a suit he intends bringing for salary, if necessary.

Winniger is said to have received \$700 weekly with Ziegfeld.

Charles Winniger and his wife, Blanche Ring, are reported readying for a return to vaudeville in a double turn. George O'Brien is handling the vaudeville negotiations.

CIRCUS MARRIAGE

Elizabeth Hannaford, sister of "Poodles" Hannaford, of the Hannaford Family, in "Good Times" at the Hippodrome, will be married to Ernest Clarke in New York City Nov. 27. The wedding is the most interesting in circus life since the May Wirth nuptials.

Miss Hannaford is one of the features of the equestrian act, her routine calling for acrobatic dancing with "Poodles."

Clarke is of the Clarkonians, the premiere aerial act with the Ringling show.

RYAN DIVORCE ACTION.

John Graham Ryan, appearing in vaudeville with Beatrice O'Neil, has been made defendant in a divorce action instituted by Elizabeth Lawler Ryan, a non-professional, now living at Astoria, L. I.

The couple were married at Greenville, N. C., in 1917. The action is based on statutory grounds, Mrs. Ryan alleging specific acts dating from February, 1918.

No alimony is asked. Roth & Altman are representing the wife.

Percy Williams Again Ill.

Percy G. Williams has been ill at his home, Pineacres, East Islip, L. I., for two weeks. He is again suffering from inflammation of the intestines.

CHARGES PANTAGES FAILED ON PLAY OR PAY CONTRACT

Orville Stamm Complains to V. M. P. A. Over Manager's Lapse in Providing Work Under 14-Week Agreement—Look Askance on New "Option Clause."

Chicago, Nov. 10.

Another instance of a failure of the Pantages Circuit to live up to the terms of a Vaudeville Managers' Protective Association "play or pay" contract with an act came to light this week, when Orville Stamm registered a complaint with the V. M. P. A., regarding a three-day lay off period handed him after he had played three weeks of a 14 weeks' Pantages contract, given him by Walter Keefe, Pantages New York representative several weeks ago. Stamm opened in one of the Miles houses Oct. 17, played another Miles house Oct. 24, and the following week Oct. 31 at Pantages, Toronto.

At Toronto Stamm received a message from Keefe stating he (Keefe) could not place him for this week (Nov. 8). Stamm immediately complained to the V. M. P. A., and shortly after received another wire from Keefe informing him (Stamm) he was to play Bay City, Mich., this week, the date to be O. K'd by the Chicago Pantages office through O'Neill.

Stamm did not hear from O'Neill last Saturday, but did get a wire from his agent, E. Z. Keough, stating he was to play Grand Rapids and Bay City week Nov. 15. Early in the week Stamm was in Detroit wondering just where he was at, and how he was going to make the time lost this week.

A new Pantages contract has made its appearance recently, containing what is known as clause 13, which practically places an option on the services of the artist signing it for as long as the Pantages Circuit cares to hold him.

This is what is known as the "option clause" and reads as follows: "The artist gives to party of the first part, an option on his services at the salary hereinbefore specified for such additional time as the first party may elect to use over the Pantages Circuit and over other affiliated houses or theatres which are now or may hereafter be booked by the Pantages Circuit during the full period of the performance of this contract."

In the opinion of legal experts an artist signing a Pantages contract with this clause in, ties himself up not only for the period of time agreed upon for a specified number of weeks but also places himself in the position of permitting Pantages to prevent him from playing any house Pantages may decide is opposition, if Pantages cared to exercise the part of the clause call-



GENE CLEVELAND

Portraying "PASSION" with Arman Kaliz's "TEMPTATION." Miss Cleveland made her debut with "Cohan's Revue of 1918," was with the Shubert "Gaieties" in 1919, and for 27 weeks was with "Parlor, Bedroom and Bath." A statuesque beauty, endowed with dramatic talent possessing poise and stage presence, it was inevitable that she should win the praise and admiration of the press and public wherever she appeared. THIS WEEK (NOV. 8), PALACE, NEW YORK.

THEATRE LOBBY STOCK SALE "ENCOURAGING," LOEW SAYS

Circuit Office Finds Keen Interest Among Patrons. Buyers for Cash Advised Open Market Offers Lower Price—Figures Not Tabulated.

The Marcus Loew offices Wednesday reported the first two days of the theatre stock sale "encouraging," but declined to make known the figures. Actual purchases had not been tabulated, it was said, and a rough estimate of the figures would be misleading inasmuch as the sale had scarcely got under way.

The encouragement came in the form of lively inquiry, both to the theatre salesmen and by letter and in person to the Loew headquarters. Hundreds of letters applied for reservations while the writers looked into the proposition and arranged to get the money from savings banks or withdraw it from loans or other investment. A pile of letters in the Loew treasurer's office testified to the assertions.

An unofficial estimate, based on the returns from one or two houses where salesmen made known their transactions, would indicate dealings of about 2,000 shares a day. This does not take into account the reservations entered by the Loew office itself or by the underwriters. It was the belief of the Loew people that this average would be more than doubled before the end of the week came, taking into account the cumulative effect of the campaign.

Inquirers at the Loew office who desired to make their purchases for cash were advised that they could secure their stock probably at a lower price by placing their orders with brokers for purchase on the

open market. It was reported that many investors expressed suspicion of broker dealings and preferred to take the offering at \$22 instead of the quoted market price at or under \$20. The sale is principally for small investors in lots from one to 25 shares. Payment is by installments. Applicants for purchase on these terms are accommodated.

At Loew's American, 5th avenue and 42d street, the stock selling proceeded in a very sedate style. Other than a "trailer" on the picture in downstairs theatre, nothing happened inside the house or on the roof to incite any patron to buy. Seated in lobby was a representative of the underwriters, taking subscriptions. He stated 228 shares of Loew stock had been sold Monday to American patrons, and at 10:30 Tuesday night the sales for that day had mounted to 130, among 29 purchasers.

The same procedure was said to have been gone through in all of the Loew Manhattan houses. These are the New York, American, Greeley Square, Circle, Lincoln Square, 86th Street, Orpheum, Ave. B, Delancey Street, Victoria, 7th Ave., Rio, and 116th street. Next week the Loew theatres in Brooklyn and the Bronx will be covered. By that time it is anticipated the total allotment of Loew shares for public consumption at \$22 on the installment plan or for cash will have been subscribed for. (Continued on Page 4.)

CHILI BEAN

BANN AND HUYLER FIGHT AND SPLIT

Parting Follows Dressing Room Row Police Quelled.

The act of Frank Huyler and Billy Bann split last week after their engagement at Loew's Fulton, Brooklyn, following a dressing room fight which the police were called in to quell. Huyler, who was struck over the head by Bann with a blackjack, consented not to press a charge against his assailant at the request of the house management.

Huyler and Bann have been teaming around for about a year, doing a straight and female impersonation act somewhat along the lines of the old Savoy and Brennan turn. They were a small time act and appeared on the small time here and in the West. On their return from the West a few weeks ago, new wardrobe was needed for the impersonator and plans were made for the purchase of it at a New York costumer. Bann refused to accept the costumer's offering and had a dress made elsewhere, presenting a bill to his partner for a share of the cost. This was in excess of the figure agreed on.

Bann got the salary first in one house and deducted a share of that which belonged to Huyler to be applied on account. The row resulted over this form of settlement. When Huyler made an arrangement with the management of the Fulton for separate paying of salaries, the fight followed.

PERMITS TO BILL.

Keith Office Protecting Patrons from Cast Substitutions.

A notice has been sent out by J. J. Murdock of the Keith office informing producer-agents that they will have to secure a special permit in the future before they can be billed as "presenting" any vaudeville production in the Keith houses.

The notice was inspired by a desire to avoid confusion in ownership and in some cases to protect theatregoers in cases where featured players had left an act but the producers retained the vehicle with a new cast and billing themselves as "Presenting" with the act's title underlined.

CARRILLO DOES WELL.

Cleveland, Nov. 10. Opening at B. F. Keith's Hippodrome here Monday, for his return to vaudeville, Leo Carrillo, the headliner of the bill, did very well in his former single turn, polished up to date.



NED "Clothes" NORTON

Featured with Elizabeth Brice and Co. in "Songs and Satire" at B. F. Keith's Colonial, New York, next week (Nov. 15).

VARIETY, Nov. 5, Sime said:

Mr. Norton is quite a revelation as a light juvenile who can talk, sing and dance with excellent appearance and a wearer of clothes, who has not before been seen around here where men of his type are so much in demand. He's a clean-cut looking young man who works breezily and takes command of all the comedy in the turn, making that department important. Norton makes a good opposite to the star in every way. His burlesque upon John Barrymore was extremely well done in make-up and otherwise.

MAGIC BUILDER SUED.

"Zelo" Failed to Deliver Apparatus, His Client Avers.

Two civil actions seeking the recovery of \$1,365 have been started by Herman L. Roth and Samuel Altman, acting for Walter H. Kennedy, against Harold F. Matton, known as "the Great Zelo." The latter's letterheads read he is a "performer, inventor and manufacturer." Kennedy contracted with Matton for a number of effects and devices to be used in a magic act Kennedy plans to present. The first order to Zelo amounted to \$1,000 a subsequent order called for two "Rigoletto" boxes and a glass trunk which were to cost \$365. The men made their arrangements in August. Kennedy alleges Matton failed to deliver the props and accessories contracted for and demands the refunds.

Kennedy was formerly on the stage, retiring to practice dentistry. Although Matton is said to have been on the stage, he is supposed to specialize on the making of illusions and devices for magical acts.

"THE BRIDE" FOR VAUDE.

"The Bride," a one-act play, used as a vehicle for Holbrook Blinn when the latter appeared at the Princess, is now in preparation for vaudeville and being directed by Blinn with Lina A'Barbanell in the lead.

The sketch is by William Hurlbert, and includes in the cast Messrs. De Verne, formerly with Sarah Bernhardt, Farrell and Bentley.

A new set is being constructed for the act by the Robert Law studios.

STRICT TAB ON AGENTS.

An order requiring all agents booking on the fifth or sixth floors of the Keith office to personally sign their time of arrival in the morning has been issued and is now effective.

A former order along the same lines didn't make it obligatory for the agent to sign personally.

"Hard Boiled" with Loring Smith

The Matthews and Ayres act, "Hard Boiled," by Benny Ryan, will continue with Loring Smith in Frank Matthews' former role.

Matthews is now at Riverside Inn, Saranac Lake, following a general collapse.

LOBBY STOCK SALES.

(Continued from Page 3.)

The terms of subscription are \$4 cash down and \$3 monthly for six months for each share. Interest at 9 per cent. is allowed subscribers during the installment payments. This is equivalent, says a printed circular, to the dividend payment of \$2 annually on a Loew share of common stock.

The same circular says Loew, Inc., earned over \$2,750,000 last year. Earnings next year are estimated at \$4,000,000 and \$6,000,000 the following year. Included in the profit estimate for next year are the possible earnings of 27 new Loew theatres, under construction or contracted for, and the profits from Metro (pictures), controlled by Loew, Inc.

In a tabulated "consolidated income statement," published in the same circular, for 40 weeks, from Sept. 1, 1919, to June 6 last, the amount of salaries paid acts on the time is mentioned as \$1,757,152.20. Cash on hand and in banks on June 6 was \$1,430,559. Land, buildings and equipment were grossed at over \$16,000,000. Capital stock, with 748,032 shares issued (with no par value), was down as \$19,175,945. Surplus on June 6 amounted to \$327,970. Among the assets were listed "film productions in process, completed and released, \$3,067,969." Also among the assets were "film rights, title and interest, \$1,415,100; equity in acquired interest of affiliated corporations, \$1,916,503; good will and contracts, \$8,686,129."

Among the liabilities was an item of "bonds and mortgages, \$4,963,650."

It was reported at the American that at a meeting of Loew resident managers it had been decided to conduct the sale in a conservative manner and outside of the theatre proper. Whether this plan would be continued for the full week in the Manhattan houses seemed a matter of doubt Tuesday evening. The feeling was that if the audience were to be inspired with interest for the purpose of purchasing they needed more than a notification on the picture sheet or a prospectus that was not passed around.

UTAH ORPHEUM CO. CHARGES "FREEZE-OUT"

Brings Injunction Proceedings Against Orpheum Circuit on Coast.

San Francisco, Nov. 10.

Minor stockholders in the Utah Orpheum Company have filed an application for an injunction against the Orpheum Circuit, to restrain it from disposing of any assets, and to render an accounting since the defendants secured control, October 13, 1919.

It is alleged in the application the reorganized Orpheum has attempted to "freeze out" the minor stockholders; that a salary of \$18,000 yearly has been voted Morris Meyerfeld, Jr., as president of the Utah Co., lack of proper board of directors' meeting of the Utah Co., and violation of its charter.

In an answer, Laz Lansburg, representing the Orpheum Circuit, makes a sweeping denial of the allegations, and characterizes them as a "hold-up" to force the Orpheum Circuit to purchase the stock holdings at an inflated valuation.

TRY-OUTS GETTING BETTER

H. O. H. Showings and Palace's Morning Try-Outs Are Improved.

The quality of the Monday try-outs at the Harlem opera house has shown steady improvement since the beginning of the season.

Frank Jones reports the Wednesday morning try-outs at the Palace also improving as to the quality of acts. Last Wednesday six acts qualified out of 13 for the Monday night showing at the O. H.

The acts first show at the Palace Wednesday morning. If judged of sufficient merit they are then placed in the Harlem opera house for Monday matinee and night, when all the booking men of the Keith office can see them.

Jimmy Hussey's New Act.

A new act proposed by Jimmy Hussey is to have himself and about 15 others in three scenes from Hussey's late show, "Tattle Tales."

LOEW'S OTTAWA OPENS.

New Week's Stand on Circuit Seats Over 3,000.

Ottawa, Can., Nov. 10.

Loew's new State opened Monday. It seats over 3,000 and is a full week stand on the Loew vaudeville circuit. The Loew road shows will come here from Montreal, ending their circuit touring as a combination at this point.

Marcus Loew and a party from New York attended the opening. The State's resident manager is William Stanley, formerly manager of Loew's Delancey street, New York City. He is said to be among the oldest employes on the Loew time and was chosen for this post through longevity of service.

The usual hurrah for a Loew opening occurred, with the first program composed of, besides the pictures, Fox, Benson and Co., The McNaughtons, Jimmy Rosen and Co., Texas Comedy Four, "Cheer Up" (running order).

Billy Sheehy is now manager of Loew's Delancey street.

At the premiere all boxes were filled. The Government House group included Lady Rachel Cavendish and Lord Richard Neville.

The theatrical party from New York was tendered a reception second only to that recorded when the Prince of Wales visited the capital. Local film fans were afforded an opportunity of seeing in person the following, who came here especially for the opening: Grace Valentine, Muriel Ostriche, Lillian Walker, Gladys Leslie, Texas Guinan, Neysa McMein, Sylvia Brainer, Marguerite Marsh, Helene "Smiles" Davis, Maude Marsh, Winnifred Westover, Del Henderson, Will Morrissey.

MANAGER GRAVES' SISTER

Yonkers, N. Y., Nov. 10.

Lillian Graves La Rose, sister of Manager Guy A. Graves, of Proctor's theatre, made her debut in vaudeville here last week in a dance novelty, in which she is assisted by her daughter, Elise La Rose. The act is billed as "The Girl in the Crystal."

Fox-Shubert Arrangement.

As a result of a special arrangement between the Fox office and the Shuberts, Georgie Price, featured with the Century Promenade Revue, has been granted permission to play a full week at Fox's Audubon. He opened Monday.



GLADYS BUCKRIDGE

of BUCKRIDGE and CASEY

Who has been identified with Ziegfeld and Shuberts for the past three seasons in "The Follies," "Midnight Frolic" and Winter Garden productions.

Will make her vaudeville debut at B. F. KEITH'S ALHAMBRA, NEXT WEEK (Nov. 15), in a beautiful and original scenic revue, presenting "ORNAMENTAL SONG BITS."

Assisted by the young concert pianist, ARTHUR DE SALVO.

Staged and produced by BILLY CASEY.

Representative and Manager, JACK HENRY.

RAILROAD JAZZES UP "SAFETY FIRST" DRIVE

Use Three Vaudeville Acts at Meetings

Troy, N. Y., Nov. 10.

Vaudeville is being used by the New York Central Railroad to put over its Safety First campaign. Three acts and a jazz orchestra, some former professionals, and all now in the employ of the company, are presented at meetings, followed by speakers and a picture.

Singing by the audience, led by one of the performers, is a feature of the program. The vaudeville is credited with drawing the capacity audiences in all the cities and towns in this vicinity at meetings which would normally be attended by only a few railroaders.

MUSIC ROLL CO.'S YIELD TO BIG SIX

Regardless of the Federal proceedings against them, the six music publishers comprising the Consolidated Music Corporation, who are at present named defendants in the government on Sherman anti-trust charges, have been accorded all the terms demanded by them from the music roll concerns as set forth when the Consolidated was originally organized.

This arrangement was put through by individual negotiation between the sextet and the various music roll companies. The salient point covered in the publishers' demands was that each concern "cut" at least two issues monthly from each of the publishers' catalogs, one to be of the latter's selection and the other the roll company's pick; also that these numbers be issued only in certain specified months to be regulated by the publishers' demands, which were originally intended to permit the sheet music sales and the roll sales to be simultaneously at the peak of the song's popularity.

This demand has been complied with by all the big roll companies and the dissolution of the Consolidated was merely to comply with the government, considering their misconstrued the publishers' original purposes as those of monopoly.

KEITH NEEDS MANAGERS.

The Keith Circuit needs five resident managers for its circuit of big and small time theatres. That statement was made in the Keith office this week by an executive of it.

Applicants will have to be equipped with a vaudeville experience.

EDWARDS AND CLAYTON, NEW

"Ukelele Ike" Edwards (Keegan and Edwards) and Lew Clayton (Clayton and White) have teamed for vaudeville and will offer a jazz singing and dancing turn.

Keegan and Edwards recently separated. Clayton and White dissolved some months ago for business reasons.

Wire Ahead to Nashville.

Nashville, Nov. 10.

Lack of hotel accommodations here made more acute every day is held up as a warning to professionals with dates here to wire reservations at least one week ahead.

The Utopia, accommodating most of the professionals, is taxed to capacity.

CHARGES PANTAGES.

(Continued from Page 3.)

ing for an indefinite option on his services.

Another matter pertaining to Pantages contracts that many artists have complained of for some time past is that Walter Keefe when giving out a contract does not specify the cities the act is to play.

In this way Pantages, if he desires, can jump an act about in such a manner as to make the railroad jumps prohibitive. It is claimed this gives the Pantages Circuit a chance to get rid of an act if it wants to, in case the salary is higher after it has played around the Miles houses and Pantages, Toronto.

The Orville Stamm case is somewhat similar to that of Rath and Garren, published last week, in that in each instance an act played a few weeks of Pantages Eastern time and was then laid off, though holding a contract for the tour.

SONG WRITERS' UNION STARTED; AIMS TO PREVENT AND CORRECT

Undecided What Connection Will Be Made—A. E. A. Anxious to Annex—Meeting Next Tuesday May Decide—Music Publishers Perturbed.

The initial steps were taken Monday night in a movement to organize a Song Writers' Union, to be either affiliated with the Actors' Equity Association or as a separate division of the parent body of the existing theatrical unions, the Associated Actors and Actresses of America the latter being generally known as the Four A's. In furtherance of the plan to organize the song writers, a meeting was held at Keene's Chop House, at which about 60 writers of pop songs were present.

The meeting was addressed by Frank Gillmore, of the A. E. A., who spoke on the subject of union organization and what Gillmore claimed to be the advantages that had accrued to the actor through being unionized by the Equity's affiliation with the American Federation of Labor.

Joseph Weber, president of the American Federation of Musicians, was present for a short time but did not speak. Geoffrey O'Hara, former army song leader and writer of "Katie" and other pop songs, is the leading figure in the formation. (Continued on Page 7.)

WORLD'S TRIP FOR HEIMAN

Marcus Heiman left New York Saturday for a trip around the world that will keep him away from New York for a year or more.

Following the absorption of the Finn & Heiman mid-west vaudeville houses by the Orpheum Circuit's reorganization, Mr. Heiman suffered an attack of nerves that travel is expected to cure.

PITCHER MAMAUX IN ACT.

Al Mamaux, the star pitcher of the Brooklyn National League Club, opened in vaudeville Monday at Loew's Warwick, Brooklyn. He is teamed with Jimmy Rule. They are offering a singing turn.

Rule is an experienced artist, while Mamaux is reported to be the owner of a voice.

GERTRUDE HOFFMANN'S ACT.

A new vaudeville act has been quietly preparing for Gertrude Hoffman. She expects to first show Broadway the turn in about two or three weeks at the Palace.

Among the new impersonations will be one of Delysia, in "Afgar" at the Central.

SUN LOSES TWO.

The Robinson Grand, Clarksburg, and the Camden, Parkersburg, W. Va., begin playing Keith bookings Nov. 22, with four acts each on a weekly split.

Billy Delaney will supply the houses, both switching over from Gus Sun.

PAUL MORTON TRIES SKETCH

Yonkers, N. Y., Nov. 10. Paul Morton, one of the Four Mortons, and Naomi Glass opened a new act, entitled "The Spirit of 76th Street," at Proctor's theatre here, last Monday.

The act is a song and dance offering, covering two of the paramount subjects on the public mind at present—the landlord and apartments, and prohibition.

Shamokin Takes on Vaudeville.

The G. A. R. opera house, Shamokin, Pa., formerly playing pictures, started with Keith bookings Monday, four acts, splitting weekly, booked by Johnny Daly.

Ferd Singhi Away for Health.

Ferdinand Singhi, assistant to Jule Delmar in the Keith office, is due to leave for the West Indies for his health, having been ordered there by his physician.

Murray-Marinelli Representation.

The H. B. Marinelli agency has arranged for an interchange representation with Paul Murray, of London.

CHILI BEAN

KEEFE'S "SQUARER" FOR PAN CANCELLATION

Offers Rath & Garren Route for Another Act.

Following the verdict of the V. M. P. A. that the Pantages Circuit would have to pay or play the Rath & Garren act, "Past, Present and Future," Walter Keefe, Pantages' New York representative, offered Sam Fallow, the act's agent, a similar route for another Rath & Garren production, "Marriage vs. Divorce," which would parallel the original route.

Keefe also made a verbal offer to Fallow to route "Past, Present and Future" if he (Fallow) could deliver "Marriage vs. Divorce."

The latter act was offered to Keefe five weeks ago while it was "breaking in" but the Pan booker refused it. J. H. Lubin, of the Loew office saw the act meantime and was negotiating for it. Lubin mentioned to Keefe he had caught the act and that there had been a slight change in the personnel which improved it 50 per cent.

The act was then playing at Loew's Victoria preparatory to accepting a route over the Loew Circuit. Keefe saw the act Monday night of this week and made Fallow the above offer. The latter declined it and routed the act with Lubin for a 40-week trip over the Loew Circuit.

Rath & Garren have informed Fallow they will entertain no booking offers for any of their productions from Keefe, in lieu of settlement, and they will insist on a cash settlement for the full amount represented by the unplayed balance of the play or pay contract, \$9,100.

VICTOR KREMER HELD

Charged With Converting Firm's Check of \$5,500 to Personal Account

Victor Kremer, president of Victor Kremer Film Features, Inc., was arraigned in the Third District Magistrate's Court before Magistrate Levine Friday last charged with grand larceny. The charge was preferred by Jacob Shenfield, a former business associate of Kremer's, Shenfield alleging Kremer had taken a check amounting to \$5,500, belonging to the Victor Kremer Feature Film Co. from the mail and deposited it to his own (Kremer's) private account.

Following a hearing Kremer was held in \$1,000 bail, furnished, for trial in Special Sessions.

KEITH BOOKING MEN CALLED IN FOR TALKS

Conditions Prompting Heads to Confer With Bookers.

Within the past two weeks the Keith office bookers are said to have been twice interviewed by the Keith office heads, or one of them. The tenor of the conference was reported to be the present condition on big time vaudeville. Some stress is said to have been laid on the importance of making new headliners. Attention according to the story, was called to the recent use that could be made of known names in vaudeville, sufficient for headline purposes with the suggestion names be accepted as the basis for headliners rather than the salary.

STILL IN VAUDEVILLE.

After Switch in Price Strand, Binghamton, Continues.

Binghamton, N. Y., Nov. 10.

The Strand, which had determined to change its policy will continue with vaudeville indefinitely. The house advised its booking source it was in the last two weeks of vaudeville. That was rescinded when business picked up following a change in admission prices, which are now top at 35 cents. The Strand opened the season with a 75 cents' top switching downward several times.

The larger house here, the Hathaway, continues along the original lines, charging 35 cents top as formerly. The Hathaway offers a seven-act bill and a feature and claims its admission scale to be the lowest in the country for the class of show offered. The latter theatre is supplied through the Keith office. The Sheedy office books the Strand.

SELLS-FLOTO CIRCUS SOLD BY TAMMEN, BONFIELD, FLOTO

Ed Ballard and Jerry Miggivan Buyers—No Consideration Named—All Sells-Floto Contracts Taken Over, Including Coliseum, Chicago, Date.

Chicago, Nov. 10.

At a meeting recently held with Harry H. Tammen, W. F. Bonfield, Otto Floto, Ed Ballard and Jerry Miggivan present, the first three men owners of the Sells-Floto Circus, sold that outfit to Messrs. Ballard and Miggivan. No consideration has been reported.

The sale goes into effect at once, with Ballard and Miggivan handling the circus on its next season's dates.

A condition of the transfer is that the new proprietors take over all existing Sells-Floto contracts, including the circus' date at the Coliseum, Chicago.

Tammen and Bonfield are joint newspaper owners of Denver and (Continued on page 19.)

TWO FOX HOUSES FEEL INVASION

Audubon and City May Cut Prices as Counter Action.

A decided falling off in business at Fox's Audubon and City has been noticeable the past four weeks. The Audubon is encountering strong opposition from three sources, in the Coliseum at 181st street, Loew's Rio at 162nd street and Keith's Hamilton at 145th street all on Broadway.

The Audubon prior to the current season had a practical monopoly on Washington Heights, and got a strong play from the entire section. The new theatres have cut in strongly and have thinned out the attendance at the Fox house until rumors of a reduction in admission there have been heard along Broadway.

Fox's City, on 14th street west of Third avenue, is feeling the difference made by the latest price reduction in Keith's Jefferson, located a block further east. The Jefferson is playing strong shows of nine acts twice daily, and since reducing prices down to about the scale existing at the Fox houses, has been doing big business, matinee and night.

CLAIM AGAINST FIVE.

Representations to Pat Casey Against "Village" Quintet.

The Associated Booking Office of Chicago, through Will Cunningham, has made claim to Pat Casey of the V. M. P. A. against "The Village Five," managed by Fred Kelly. The turn was booked by Jack Fox to play two of the Associated houses in Detroit, the dates being a split week, starting Sept. 30 at the La Salle and a full week starting Oct. 4 at the Palace. The turn's salary was \$325, which is the basis of the Cunningham claim, the act having been given a play or pay contract.

Fox stated the act had wired him it was disbanding and asked for cancellation. The Chicago Loew office consented, but the Associated refused to cancel the Detroit time. It is alleged the turn requested cancellation to accept time for the Association, Chicago, and reported playing house supplied by that office.

O. KING 5TH FLOOR MEN.

Admission to Palace Sixth Floor by Permission Only.

A rule in effect on the sixth floor of the Keith office now requires agents of the fifth floor (pop vaudeville booking department), when seeking to interview a booking man on the sixth floor, to send in their names and secure permission for the interview. After ' has been concluded the fifth floor agent is supposed to leave the sixth floor immediately.

The O. K. system became necessary, it is said, through advantage taken of the former leniency in restrictions for the agents from the floor below. Several when going upstairs for the ostensible purpose of speaking to one of the big time bookers thereafter dawdled about, taking the opportunity to speak to all other bookers who could be reached.

RICE PRODUCING REVUE.

Ed Rice is producing an elaborate musical revue for vaudeville, featuring Nell Pennington, a sister of Ann.

The piece is titled "Pay as You Enter," by Frank Duncan. Grace Howard, Bert Samuels, Lew Heaslin, Ann Leary and Sadie Preis complete the principals' roster.

SOOTHING THE MULTITUDES

VINCENT LOPEZ

and His KINGS OF HARMONY With PAT ROONEY AND GOES BIG EVERYWHERE This Week (Nov. 8), COLISEUM, N. Y.

VAUDEVILLE BOOKINGS TIGHTER THAN USUAL

Shortage May Have Caused Heavy Advance Engaging.

Vaudeville routing books are claimed to be filled up to a greater degree than for many seasons past. Agents say the tightness in securing bookings is especially true of the fifth floor books in the Keith office and the Loew books. The supposed shortage of material during the summer and around the start of the season is believed to have caused the brokers to fill in considerably more time in advance than usual.

A larger number of routes were given out last summer than before, and it is said there is little open time until the first of the year. The Central West is reported to be "tighter" than the East, particularly the Gus Sun houses, the main portion of the shows for which have been booked until spring.

The effect is to make it harder to insert new material by agents. Failure to get action for new turns on agents' lists has caused considerable grumbling from the latter.

Bookers admitted this week the books were in such a condition spots were hard to supply. This related to acts which bookers wanted and were not inclined to let go.

The apparent plentitude of material is in direct contrast to the booking situation early in the season.

"CHERI'S" "COME-BACK."

Old-Time Headliner Returns to Vaudeville.

Clayton White returned to vaudeville with "Cherie" this week reviving the comedy playlet at Proctor's 125th Street Monday. Coupled with him in the billing is Grace Leigh, formerly in the "Follies" and also a vaudeville single. Miss Leigh played the title role originated by the late Marie Stuart.

"Cherie" was a headline attraction about 10 years ago. It was withdrawn shortly after Miss Stuart's death. The revival was cleverly presented, White again appearing as "Bruce Ascot." Its amusing qualities are still present and a "come-back" is predicted for the turn, the chances in its favor being aided by a dearth of comedy playlets framed for the bigger houses.

SHUBERTS SHIFT SUNDAYS.

The Shuberts' concerts have been switched about considerably of late, due mostly to the jumping of the film "Over the Hill," which has tented four different Broadway theatres, including the Lyric, where it moved in Sunday.

Concerts, temporarily stopped at the Central, will resume this week, and the Astor, which offered a concert last Sunday night, may also be continued on the Sunday list.

Concerts at the Casino have been called off, the draw on Sundays below the Forty-second street line being off. The Lyric may resume concerts after the "Hill" film ends its run. The Winter Garden and Century continue Sundays without change.



JED DOOLEY

Who returns to New York vaudeville at B. F. KEITH'S HAMILTON THEATRE, NEXT WEEK (Nov. 15).

Mr. Dooley has entirely changed his style of working. He has a new act, assisted by a girl, and invites Chamberlain Brown, Davidow & Le Maire, and all production scouts to give him the once-over.

Dooley says he will pay their taxi both ways if he fails to make them laugh.

Chicago

Friday, November 12, 1920

STATE-LAKE THEATRE BUILDING

PALACE, CHICAGO.

Chicago, Nov. 10.
 Another one of those crackerjack Palace bills, bizarre, varied, entertaining, and a whole lot of good fun. The show ran with snap and played with that magic spirit which takes a vaudeville audience when the pitch is found and maintained.
 Frisco, returning with by far the best act he has ever shown, went through and over. Loretta McDermott and Eddie Cox give him more and better support than he ever got from any jazz band. Loretta is the cute dancing jelly bean of always, and Cox sings melodiously and hoots it brilliantly. Frisco has acquired poise, which does not hurt his Apache character and does help make him an entertainer. He gets in all his dancing and whizzes over (if one can whizz and stutter at the same time) many a nifty. Frisco had been credited with handling out more bright lines and using less than any other natural jester of the day. Now he uses a few famous cracks himself. He is a headliner at last, not as a freak or a fad. He entertains today, whereas hitherto he was a Chicago institution reputed to be a New York sensation, and Chicago claims it has its own verdict on its own institutions.
 Dupree and Dupree started off with cycling, very neat stuff and worth the bows they earned. Grant Gardner was switched to the State-Lake and Wilson and Larsen subbed. Bully act in "one," two men who tumble, clown and get punch laughs. Just stopped the show. Murray Kissen and his quartet in the Hungarian rhapsody burlesque of honored lineage, picked up on high and crashed. In the intimate Palace the moving picture bit and Kissen's excruciating "imitations" at the end got wallop after wallop. This one completely panicked all the way and after. Then Claud and Fannie Usher.
 If the Ushers have a "home" here it is. Chicago has always adored them. This time Spareribs, the classic cur, was not with them; he is no more. The start was a trifle slow. But these artists do not go after too much comedy, and they get plenty, plenty. Fannie no longer has those sure-fire scenes which she had with the dog and with the Huckleberry Finn outfit. She does slip on a pair of pants for a second. The rest of the time she is "neat," the greatest comedy kid actress with a heart throb in the world. If Fannie Usher ever played a really great role, like Topsy or Tess or Little Lord Fauntleroy, wow! Claud's lonely pathos carried in that wholesome spirit that he exudes, and when he clutched

the kid—his kid—in his arms and wept, there was a cannonade. Curtains, curtains, curtains. Hit.
 James H. Cullen got off on a weak ditty about a Ford. It took him two more to get going at all. Then he was "in," and the wise, pleasant, dear old laugh-maker of three generations easily slid across. Yates and Reed got along rapidly with Yates' feminine impersonations, then Reed's fine bass solo, then cross fire and to a duct. Yates knotted it with his Irish tenor ballad midway. Miss Juliet has changed some of her stuff since last here. She works in "two," and as a favor to the management, closed before the olio, eliminating her pianist for that section. A souping bit near the beginning was spankingly well done and got recognition. The all-star bill was then let down and she did eight or a dozen notables, Grace La Rue being her high episode and bringing hands together. The closing was a department store girl, very good. Juliet did not work too long and was at her best. She lost no one in a difficult spot, following a powerful array. La France Brothers suffered a stage wait on opening, hurtful always to a closing turn. But the first flash at their dizzy production, all lighted up and worth waiting for, made a lot sit down who had stood up. The head balancing and equilibristic feats throughout were masterly and the showmanship noteworthy. Splendid closer. *Lait.*

MAJESTIC, CHICAGO.

Chicago, Nov. 10.
 A capacity house, smooth running show, but a woeful lack of comedy. A good hoakum act would have made this an ideal bill; as it is, Stella Mayhew and Billy Taylor outdistanced the rest of the acts, both in laughs and applause. Signor Frisco, since getting spots on a bill, has also been taken ill with that dread disease, "temperament," and when the audience refused to warm up to him he proceeded to bowl them out. Apparently Signor Frisco refuses to realize that he is dishing up to the same audience the same act for the last two years, and it is hard to laugh at "surprises" that don't. The show got a nice start by Jean and Arthur Keeley, bag-punchers, with a touch of comedy. For a finish they do a burlesque boxing bit, the woman in the act taking some pretty stiff wallops.
 Marie Gaspar, a sweet patootie, a recruit from the local cabarets, suffered with a cold and was hindered by a piano player who wanted to be eccentric. Miss Gaspar opens with one of those summery little dresses that made every one in the house love her, also doing a Cinderella number while sitting on the piano. Then the piano player had his inning, and Gaspar makes her appearance in an iridescent decolette shiny gown, singing a couple of blue numbers, doing an eccentric jazz dance for her exit. Bradley & Ardi, in full stage showing an interior of a charming bungalow, danced and sang, but had hard going. Their little piano player gave the act some real assistance, though carrying that smile that says "I know I'm good," and he proved it when all three of them took a bow, separately, he getting his share of the applause. They came back for an acrobatic dancing finish that carried them off to a hit as hits went at that performance.
 Then came Signor Frisco. He still employs his plants, though he failed to deliver in his usual way. He repeatedly asked the audience what was the matter and to kindly wake up. Stella Mayhew and Billy Taylor knew they were tough, but dug right in and delivered with a bang. She is doing a couple of darky numbers that were gems, also some cross-fire talk with Billy Taylor that went over. Miss Mayhew easily walked away with what honors there were to the bill. Sidney Grant strolled out and told a few stories with a few imitations. He handles himself like a true artist. He "stood up." Wilbur Mack and Co. in a new act to these parts, assisted by three other players and a musical director, showed the veran-

da of a country club, and in song and story unfolded a unique singing, dancing and talking sketch. Mack is assisted by an A No. 1 cast, and was never in better form himself. Jim and Marian Harkins didn't have much to work on, as Jim's work depends on the preceding acts, but received as many laughs as were in the audience. They finished to a hearty hand and four bows. Bud Snyder and Joe Melino, Melino doing the original Blutch comedy, with Snyder doing his trick bicycle riding, held most of them in and made it worth while.

STATE-LAKE, CHICAGO.

Chicago, Nov. 10.
 Even a continuous rain from 12 in the morning until late at night couldn't keep the State-Lake fans from packing the theatre. They sure get their money's worth, and they have been educated so that 75 per cent. of them wait for the picture, ending between 11:20 and 11:50. "Dooley" Ioleen opened the show with two numbers, then going into a tight-wire routine. On the wire she does a jazz song and dance.
 Grant Gardner, billed as Mons. Grant Gardner, has about a minute of mysterious music, with lights changing, leading one to believe almost anything, making his appearance from the opposite side of the spot in grotesque blackface makeup. He explains the psychology of laughter, telling a few humorous stories, topped off with eccentric dance, and for an encore plays a peculiar cornet.
 Bronson and Baldwin, in their up-to-the-minute sketch, knocked them for a goal. The act, though cut down, ran like greased lightning and finished strong. George McFarland sang a couple of classic ballads, then gave them an old pop number that they really enjoyed.
 The Seven Honey Boys, with a special drop showing a beehive, sang, harmonized and danced into a hit. Trizie Friganza, who had the honor of opening this theatre, had the pleasure of having the audience remembering her well. She received an ovation on her entrance, and every one of her numbers and points got hearty acclaim. Edward Stanisloff and Co., presenting "Dance Creations," with five girls and himself, showed a fast, varied routine of Russian and ballet dancing. Duffy and Sweeney and Roy and Arthur were not on this shift.

RIALTO, CHICAGO.

Chicago, Nov. 10.
 A good small-time bill, with plenty of comedy and variety. De Witt and Robinson running away with all the laurels of the show. Georgalis Trio (but only two men showing) opened the bill. They go through a routine of sharpshooting, with some unusual tricks, finishing with a tune on an instrument of sounding bells.
 Thomas and Rose, man and woman combination, come on as street singers, harmonizing, with man playing the accordion and woman steel guitar. Just a small-time act. Jack and June Laughlin, with a special "eye," in a singing and dancing routine, the act depending mostly on the stepping, picked up the running of the show. They overworked their bows. De Witt and Robinson followed and mopped up. De Witt, small in stature, with a corking good voice and good showmanship, did comedy throughout, and Robinson straight; tied proceedings up.
 Paul Rahn and Valerie Beck, late of local cabarets, use a lot of scenery and get their numbers over. Williams and Taylor, colored performers, one doing comedy, got most out of their dancing. They gave a little of soft-shoe stuff, then a comedy song, followed by never-failing eccentric dances. Zelaya, the South American piano player, was next-to-closing, and held it down with ease. He opens with a classical selection, after which he gives a lecture in psychology, and when he jazzes the popular numbers he just couldn't miss. "Apartment House Frolics," two men and two women one of the funniest skits seen on the small-time in many months, closed the bill. With the right kind of performers the act couldn't miss on the two-a-day.

AMERICAN, CHICAGO.

Chicago, Nov. 10.
 A small and big time combination, the first half of the program being made up of typical small time acts, second half composed of standard two-a-day artists; the patrons fied out well pleased and all talking about Harry Kahne.
 Ambark and Adrian, a boy and a girl in Arabian costumes, opened. The boy shows some excellent tumbling and the girl does several back bending stunts, but it is two singles in one. The boy makes an attempt at comedy talk, which he might eliminate with credit to the act. As the act stands now it means nothing, but has the makings of an A-1 opener. Howland, Irwin and Howland held deuce spot with ease. The girls go through a nifty singing routine, making several changes, finishing to a wedding number that put them off to a good applause. Phyllis Gilmore and Co. in a surprise comedy playlet, "Black Mail," by Roy Briant, had the audience going until the last. Miss Gilmore ac-

quits herself with much credit.
 Harry Kahne, "The Master Mind," followed. Kahne works in "two" in front of a pretty special cloth drop, with the assistance of three blackboards. He asks the audience to suggest names, etc., which he writes backward, upside down, and several other ways, with touches of comedy intermixed, all o. this done with a high polish of showmanship. For his closing trick he writes the headlines of a newspaper, starting with the last letter, finishing with the first; divides an eight figure number in four parts so that it will add up; the audience calling out name of any State in United States, he giving population of the capital and what it is noted for, doing all five stunts simultaneously. Kahne is a master showman and has an act of true merit.
 Johnny Burke was next to closing, making way for "Last Night," one of the snappiest miniature musical comedies seen here in a long time. Earl Cavanaugh making the act what it is. There are four men and six girls. The scene takes place in a cafe. The chorus is fast and snappy, with shapely figures and pretty wardrobe. The act is big time through and through, and held 'em in solid.

HIPPODROME, CHICAGO.

Chicago, Nov. 10.
 For some unknown reason this house always uses one concert act from one of the local studios. It is generally its first appearance in vaudeville and spoils the running of the entire bill. This week it wasn't so bad, as the concert act opened the show. It proved to be a feminine piano player, Sabina Soffer, who will scarcely get further than this week in vaudeville, as she lacks everything that goes to make up a vaudeville act.
 She made it hard for Roubie Sims, but he got 'em later with his comedy cartoons. He cartoons several comedy pictures, cracking a lot of original gags, in so doing, also singing a few songs for his last two pictures, topical. Grace Ayers and Brother, Grace a tall, handsome girl and "brother" a midget, who shows that his height cannot interfere with his merit, go through a fast and snappy roller skating routine, Grace making two beautiful changes in costume and walking away with all honors of the act. It is a well done turn and deserves the better time.
 Jewell and Raymond, two girls who come out as a boy and girl, the girl having a likeable babyish face and the boy a sweet alto, harmonize several restricted numbers in a way of their own with credit to themselves. When the girl announced that he is a she, the audience let out a big howl, but still they wouldn't believe it. Her hair is cut short in pompadour style and she has a natural boyish voice. If it wasn't announced that she is a she, she could have walked off, nobody ever knowing that she impersonates a boy. Here is a team that will demand a lot of attention in vaudeville if they continue to progress.
 "The Heart of Annie Wood," two men and three women, in an allegorical playlet with singing and dancing, using the theme of "Whi 's one shall I marry—the New Yorker and five a fast life or the farmer and live in the country," seemed to reach the hearts of the patrons. The curtain rises, disclosing a big heart in the center of the stage, holdi... two girls, one on each side, one girl representing "Bad" and the other "Good," in front of a plush drape. The drape opens and a sweet country maiden comes out and sings a song explaining her position, "Good" telling her to stay at home and "Bad" telling her to go to New York, and showing a scene of country life and drama, the other of a cabaret in the city. The playlet has just enough singing and dancing to take away the idea of it being a heavy melodrama, and went very well.
 The heavy task of next to closing fell to Panzer and Sylvia, two men, one doing comedy and the other a policeman. The policeman makes his entrance through the audience, after singing several numbers and

telling a lot of wise cracks; new and old, they do some very good hand to hand balancing, putting them off to a good hand. Bottomley Troupe, four men, one doing comedy, closed, with sure fire casting novelty holding the audience.

LINCOLN, CHICAGO.

Chicago, Nov. 10.
 This is one of the Orpheum, Jr., houses, taken over during the affiliation. Last year it was the unusual to have an act booked in here at the regular salary, but now it's the exception for one to go in on a cut. An all-around good show was given the last half, with Adams and Barnett and Fred Lewis stopping them dead.
 The show was opened by Hall, Levan and Miller, a three-man tumbling act with one of them, apparently Levan, doing black-face comedy. They mix straight tumbling with a lot of comedy falls and neck spins. A good opening or closing act for any kind of time. Bobby Adams and Jewell Barnett, a blonde and a red-head, came on for the first bit of the evening. Miss Barnett, a good looking auburn haired beauty, officiates at the piano, while Miss Adams, a patootie of the blonde type, sings songs with a little different twist. Both girls do single numbers and harmonize on their ballads. For an encore the girls did a number called "Uhu" that proved a riot. Here's an act that is ready for the big time for an early position, having youth, looks and talent.
 Bayes and Fields, black-faced comics with a leaning toward dancing, came next. They have a novelty opening with a special drop, and though their talk is a little passe they make it up with their eccentric dancing. Dunbar's Maryland Singers, with old Southern melodies, with blue velvet eye, and a special drop, and the girls dressed in crinolines, satisfied. Fred Lewis, a fast coming singer, is a chap that will bear watching. Lewis is doing a different act than when last seen around here, dressing it in a comedy manner. He has some smart talk, and gets laughs through his entire 14 minutes. Here's another act that could get away on the two-a-day. Travilla Girdle and Seal a good flash for the small time, closed.

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BURCHILL QUILTS AS A.-H. CIRCUIT BOOKER

Man Credited with Building Up Chain, Resigns.

Chicago, Nov. 10. Tommy Burchill, local booker of the Ackerman-Harris circuit, resigned this week from the Marcus Loew organization and will probably go into an agency.

Recently the time has been largely routed out of New York, and Burchill felt that his usefulness had been curtailed. He is universally popular in this region.

SELWYNS TO NAME HOUSE FOR JANE COWL

Star Honored by New Theatre Christening.

Chicago, Nov. 10. One of the twin theatres being built for the Selwyns on North Dearborn street will be named the Cowl, in honor of Jane Cowl, that firm's foremost star, playing here now and breaking records in "Smilin' Through."

MAGNATES AT SPA.

Chicago, Nov. 10. A notable array of theatrical magnates are, or shortly will be, gathered at French Lick, Ind., including A. L. Erlanger, A. H. Woods, Archie Selwyn, Sam Harris, Bert Whitney, Charles Dillingham, Robert Beck, and others.

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HOUSEMAN RETURNS AS WOODS MANAGER

Popular Old-Timer Succeeds J. J. Rosenthal.

Chicago, Nov. 10. Lou Houseman, first manager of the Woods, and for years A. H. Woods' personal representative in Chicago, is announced as the new manager to succeed J. J. Rosenthal, who leaves between now and the first of the year.

Houseman and Woods were on the outs for several years, following a break which started when Houseman auctioned seats for the premiere of the Woods, whereas A. H. wanted the seats sold at box-office prices.

When Houseman left Woods his friends gave him a giant testimonial, and turned in a \$10,000 bankroll. He has since represented the Selwyns and Comstock & Gest here. He is one of the oldest and one of the most popular figures in the stage life of Chicago, internationally known. As a press agent he has few peers. His reappointment follows closely on the death of Joe Snyder, the millionaire clubman and banker, who was interested in the building of the Woods. Houseman and Snyder were the closest of pals. Woods is in town at present.

CHI. CABARETS IN BAD.

Chicago, Nov. 10. Mayor Thompson has not relented toward Ike Bloom's Midnite Frolics or Colosimo's, two night-life cabarets whose licenses were revoked because of politics in the recent campaign. He says he will ruin a few more, and will not be the "goat" for illicit liquor transactions.

END OF PLAYHOUSE CO.

Theatre Site at New Rochelle May Go for Building Lots.

New Rochelle, N. Y., Nov. 10. Nothing of late has been heard here of the National Playhouse Co. The site it secured and on which it expected to erect a theatre through the local sale of the Playhouse Co. stock, is still empty, with no work visible other than the light excavation started some time ago before New Rochelle people closely inquired into the enterprise.

Reports here say the end of the Playhouse Co. has arrived and that the plot announced by it for a theatre site will likely be disposed of for building lots.

One Johnson was at first chiefly interested and he had John Lamp associated for a "name" through Lamp's former connection with F. F. Proctor as a house manager at Mt. Vernon, near here. With Johnson's resignation from the company, the office of president remained and remains vacant. According to report at that time, a Mr. Churchill from the Middle West was to have taken the post, but up to date no official announcement of a presidential selection has been made.

WON'T DIVORCE PEGGY.

Chicago, Nov. 10. J. Stanley Joyce, local millionaire lumber dealer, who is the husband of Peggy Hopkins, the former "Follies" girl, and later Shubert star, issued a statement through his lawyer, Levy Mayer, that he will not sue for a divorce nor acquiesce in any that his wife may start, but that there is a separation at present, which, as far as he knows, will "remain so."

GREATEST ADVANCE IN OPERA HISTORY IN CHI

Huge Campaign on Business Lines Gets Results.

Chicago, Nov. 10. The most intensive campaign ever waged here on behalf of an opera company is coming to a close, with hundreds of thousands of dollars in the treasury in advance and the season almost sold out.

Coupon books for stipulated seats to all operas have sold by the thousands. The death of Campagnini has not had any apparent effect on the interest, and Herbert Johnson, the business manager, is conducting the opera as a business institution. Ben H. Atwell is at the head of the publicity staff.

ERBER'S NEW HOUSE.

East St. Louis Showman Observes Sentiments.

Chicago, Nov. 10. In announcing the approach of the opening of his new and third East St. Louis (Ill.) theatre, Joe Erber, the famous showman on this side of the Mississippi, opposite St. Louis, says: "It will be Joe Erber's dream come true!"

Erber is a sentimentalist. In his new house, the Joe Erber theatre, costing \$300,000, each dressing room is fitted with a shower bath and a special room, dedicated to E. F. Albee, is an N. V. A. clubroom and greenroom for the players. Erber and Phillip Cohn have two additional houses in that section in contemplation.

SONG WRITERS MERGE.

(Continued from page 5.) of the Song Writers' Union, the idea originating with him. Another factor is Raymond Hubbell.

It is understood that the Song Writers' Union, which is to be formally organized at a second meeting called for Keene's Chop House next Tuesday night (Nov. 16), plans to place a demand before the music publishers for a new standardized song-writing royalty contract that will be minus many of the features of the present general run of publishers' contracts now in effect.

Another move to be made, it is said, is that professional managers of music publishing concerns be forbidden to effect "cut-in" arrangements with any member of the writing staff. The way this has been done, and according to report is being done, is for the professional manager to inform a song writer on the acceptance of a number that he or she, as the case may be, must have the song in question rewritten. In this way an unwanted collaborator, it is claimed by many writers, is forced 'n on the authorship of a song, frequently not even changing a comma, but having his name on the cover as co-author and sharing royalties under the same arrangement. The professional manager, according to the dope, "gets his" from the forced-in writer.

There was some talk during the week that the Song Writers' Union when formed would effect an arrangement with the American Federation of Musicians whereby no songs would be played unless written by union authors. How this was to be worked out was not disclosed.

Several of the pop publishers seemed to be rather disturbed at the forming of the Song Writers' Union, claiming that the unionization of song writers might bring about disagreeable complications. The general plan seems to be for the Song Writers' Union when formed to take up complaints, if any, for its members with the Music Publishers' Protective Association.

At the meeting next Tuesday night officers will be elected and a constitution adopted. The exact name has not been selected, but it is expected to be the "Song Writers' Union" or the "Authors and Composers' Association." One thing is certain—the matter of labor affiliation either through Equity or direct through the American Federation of Labor, as a department of the "Four A's," is all set.

Foster Ball has appealed to the V. M. P. A. to enjoin Wells and Boggs from further use of his former vaudeville vehicle "The Grand Army Man." According to Ball he rewrote the act for the team and they agreed to pay him a nominal royalty for use of it.

FILM MAN ARRESTED FOR \$15,000 LARCENY

Chicago Head of Thompson Company in Toils.

Chicago, Nov. 10. Delavan De Voe, Chicago manager and secretary of the C. F. Thompson Scenic Co., a company dealing in large motion picture scenic, was arrested on a charge of embezzling about \$15,000.

Some weeks ago he swore out a warrant against Thomas Tasker, an employe, who, he said, had fled to England, charging misappropriation of about \$100,000 worth of scenic effects.

HOUSE OF DAVID BAND OUT.

Grand Rapids, Nov. 10. The House of David Band will again start over the vaudeville trail, opening here Nov. 22. It has been booked for a full season by Harry Weber.

Ernie Young of Chicago discovered the band last season, at its rest in Benton Harbor, Mich. It played a few weeks before the hot weather arrived and then returned home.

SUES FOR COVER CHARGE.

Chicago, Nov. 10. Charles F. Hass, a private detective, sued the Winter Garden, a cabaret cafe, for \$1, which he was charged as a cover tariff. Hass says he bought a bottle of near-beer and paid \$1.36, 30 cents for the kickless concoction and six cents tax. It is the first case of its kind.

'JOYLAND' CIRCUS AT ARMORY

Commencing next Wednesday (Nov. 17) and continuing for three days and nights, the big "Joyland Circus" will appear at the Second Field Artillery Armory, 167th street and Franklin avenue, Bronx, as a memorial benefit to the boys who fell in battle. Captain H. Perry and Albert Gorman are in charge of the arrangements for the Bronx showing.

The circus people will arrive from Canada Monday and immediately will be assembled for a street parade to tour the principal sections of the borough.

Among the most prominent of the 25 scheduled acts are Mlle. Irene Sharbusk, the Keeler Family, Aggie and lions, combined with "Pop" Minco with his clowns.

The proceeds from the sale of the tickets will be turned over to the Memorial Committee.

JACOBSON PRODUCING.

Clarence D. Jacobson, formerly the business manager for Earl Carroll, recently in charge of "The Lady of the Lamp," has severed his connection with Carroll, and, according to papers filed at Albany, he has formed the Clarence D. Jacobson Theatrical Enterprises, Inc.

Jacobson is about to produce for vaudeville, and is associated with T. J. Prentice of Cleveland, together with H. S. Hechheimer, who constitute the board of directors.

YOUNG GRABS MARIGOLD.

Chicago, Nov. 10. Ernie Young will have the next show at the Marigold Gardens. It will be a vaudeville bill of some pretensions.

Young's contract gives him the entire gate and he supplied orchestra and show, which will be between \$4,000 and \$5,000 weekly.

DIVORCES.

Mrs. Cortlandt Marsden (Marsden and Barnes), now on the concert stage, has brought suit for divorce in California against her husband, alleging non-support. Her attorneys are Steiglitz & Smith, San Pedro, Cal. The couple were married in Philadelphia, Aug. 14, 1918, and played in vaudeville in a sketch, "Kiss Me Again."

CHICAGO NOTES

Ed Jennings, for many years city passenger agent of the Chicago & Alton Railroad at Chicago, has resigned that position and on Nov. 1 accepted the same position with the Canadian Pacific and Soo Line, with headquarters at Chicago.

Mr. and Mrs. Hugh Herbert arrived from Hot Springs, Ark., after a four weeks' vacation.

T. Dwight Pepple's Revue opens Nov. 8 at the Winter Garden, Chicago, for eight weeks, featuring Fay Courtney (formerly Courtney Sisters), Chief Oskomon and Princess Wasula, Burt Lewis, Margo Raffaro, Jack Shean and Del Marie. The revue will carry twenty-one people.

Jack M. Lewis opened his office as a vaudeville agent, making his headquarters with Gus Sun, Woods Theatre Building, for the present.

Clyde Rinaldo, of "La Graciosa," is ill at the Columbus Memorial hospital.

Emile De Recat has just returned from Milwaukee, where he staged the "Bohemia Revue" at the Bohemia cafe there.

Edna Driscoll joined Max Bloom's "Novelties of 1920" as ingenue, while Harry Cornell succeeded Arthur Shelby as juvenile.

SARATOGA AGAIN THEATRIC

Famous Professional Retreat Reopened, Redecorated.

Chicago, Nov. 10.

A. Singer & Son have taken over the Old Saratoga Hotel, spending \$100,000 entirely to remodel and re-furnish this hostelry. They have put in a new front and balcony and have re-named it "The Tremont," and will cater exclusively to the profession.

NO SUN-AMALGAMATED DEAL.

The affiliation of the Amalgamated Booking Agency and the Gus Sun Agency after being arranged was suddenly called off late last week. The deal would have added the Sablitsky & McGuirk string of about eight weeks to the Sun bookings with the Amalgamated houses, providing an eastern link for Sun.

Contracts for the affiliation were drawn, and there were reports they had been signed. It developed, however, the Amalgamated suddenly withdrew from the proposition.

EDELWEISS GARDENS COTTAGE GROVE & MIDWAY EVERY NIGHT SOPHIE TUCKER

"ELI" The Jeweler TO THE PROFESSION Special Discount to Performers WHEN IN CHICAGO

DESIGNERS OF FASHION for the PROFESSION CREATORS Original Costumes GOWNS, HATS, ROBES, LINGERIE

NEW YORK COSTUME CO. COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS 137 N. WABASH AVE. CHICAGO Central 1801

COLOSIMO'S Wabash Ave. at 22d St. CHICAGO TABLE D'HOTE DINNER, 6 to 9 P. M., \$1.50

WHEEL MANAGERS OUT TO RAISE \$250,000 CLUB FUND

Columbia and American Will Give Gross of Four Performances to Finance Building — Follow Vaudeville Plan in Behalf of N. V. A.

The Columbia Amusement Co. and American Burlesque Association have each agreed to donate the gross receipts of two performances on each circuit to the Burlesque Club, in furtherance of a drive started by that organization to raise funds for the building of a new clubhouse. The benefit performances are to be given on a day to be selected, some time between Jan. 1 and the beginning of Lent.

ALL BURLESQUE RECORDS GO ON ELECTION WEEK

"Town Scandals" at Columbia Tops Everything.

Every box office record known to burlesque was topped last week at the Columbia, New York, when Irons & Clamage's "Town Scandals," playing its first engagement in New York, drew over \$15,000 to the Columbia's box office on its 13 performances.

"JOY BELLS" CHANGES.

Snitz Moore has been engaged to play opposite Harry Cooper in Al Reeves' "Joy Bells" (Columbia), joining the show at the Casino, Philadelphia, Nov. 15.

TERRE HAUTE OUT.

Terre Haute dropped out of the American route last week. The American shows played there Sundays only, the stand breaking the jump between Chicago and Indianapolis.

Three Days in Wilkes-Barre.

A deal was on between the American Burlesque Association and Louis Epstein this week for American shows to play three days at Epstein's house in Wilkes-Barre, Pa.

Mollie Williams' Husband Dies.

Bert Thedford died at his home, 554 East Ninth street, Brooklyn, Nov. 6, of pneumonia.

Overhauling "Victory Belles."

James E. Cooper, Billy K. Wells and Dan Dody are in Albany this week overhauling the "Victory Belles."

BILLY WATSON'S SHOW GOES TO DARK HOUSE

Arcade, Rochester, Refuses to Play "Krausemeyer's Ally."

Rochester, N. Y., Nov. 10. Persons who went to the Arcade, in Corinthian street, with the expectation of seeing a performance of "Krausemeyer's Ally" found the house dark. A. J. Roth, lessee, had cancelled the attraction, said to be a Billy Watson show that formerly played on a burlesque circuit.

PLAY TO MORE MONEY ON AMERICAN WHEEL

Business Picks Up After Election Day.

Burlesque business has been brisk since the opening of the current season, but it has taken a decided boost on the American Circuit since election. The Columbia Circuit has more than held its own in the face of disturbed industrial conditions throughout the country.

FRAME VAUDEVILLE ACTS

Three More Burlesque Producers Invading Field

Several burlesque firms have signified their intention of invading the vaudeville producing field shortly. Barney Gerard has a girl act in preparation, Henry Dixon is to produce a couple of acts in the spring, and Irons & Clamage will start producing for vaudeville after the New Year.

Default Judgment Against Barton

Judgment by default for \$2,039 has been filed in the City Court against Charles E. Barton and the Charles E. Barton Enterprises by Ida Feldman, on notes made out to N. S. Feldman.

PRESIDENT-ELECT A FAN

Regular First-Nighter at Gaiety, Washington, When Senator. President-elect Senator Warren G. Harding is a burlesque fan. According to the manager of the Gaiety, Washington, D. C., which plays the Columbia wheel shows, Senator Harding has been a regular first-nighter at the Gaiety.

JOY RIDERS.

- Herman Noodles..... Billy Mossey
Mike Clancy..... George Adams
Robert Dudley..... Chan. Pendley
Henri Francis..... Budd Purcell
Jack Conn..... Chas. Campbell
Mlle. Lola..... Louise Pearson
Beatrice Clancy..... Grace Fernside
Floisic Darling..... Caroline Warner

An indifferent lot of players this in George Jaffe's "Joy Riders." In spite of the sprightly name, for the first half of the evening at the Olympic Tuesday nobody seemed to have any life. Later on they all woke up more or less, and the final half of the entertainment partly redeemed the organization.

The principal comedians are Billy Mossey and George Adams, an old-fashioned combination of "Dutch" and Irish dialect characterizations. The pair work in the way familiar to the burlesque of half a dozen years ago. Some of their stuff is fairly blue and not a little of it is extremely messy.

There are three fairly capable principal women with a wealth of clothes, but the numbers do not score with any certainty. The trouble probably is that everything about the playing is just fair, with nothing to give it distinction, and Wheel audiences have been trained to expect some one point of special excellence in each visitor.

As a sample of the aimless method of bits, there is an episode near the very end of the last act which must occupy something like five minutes. Adams exclaims aloud to the straight man, "My wife won't let me work. She will give me her money and her jewelry and let me use her automobile, but she won't let me work."

It is fair to presume that this laborious effort is aimed to the building up of some comedy point. But nothing of the sort eventuates. When the whole company has been dragged into the bit and the thing has been worn threadbare they all walk off. Instead of working up to a good comedy punch, the whole thing turned out to be merely a waste of time.

This is all bad burlesque method, and much of the comedy matter is plotted out in the same shiftless way. The show has eight scenes, half of them in "one" to allow for shifting sets. These intervals up toward the footlights are not well done. Some of the exchanges of talk are funny enough in themselves, but they have not that building up of comic effect which is the mark of an expert burlesque producer.

The company does not make the best use of its material at all times. For example, the only dancing woman of the outfit is Grace Fernside, a trim little soubrette and a graceful, animated stepper. She has no more than two opportunities to cavort, while Caroline Warner, who is a singularly awkward dancer, even if she does try hard, is called upon to do the major part of the stepping.

Miss Warner should devote herself to acquiring the dancing knack. She has a wealth of good looks and a mighty pleasing personality already, but her awkward steps are a bar to advancement. All the women, and especially Louise Pearson, the prima donna, know how to pick clothes and wear them. In the dressing of the principal women the show is excellent. Miss Warner looked particularly well in a rather daring knickerbocker suit of black and white and Miss Pearson was a striking figure in a sheath gown of opalescent spangles or iridescents.

The tasteful dressing scheme extends to the chorus. The color combinations are all bright and agreeable without the bolsterous effect that used to go with the typical burlesque models. Most of the girls are good dancers, especially one plump blonde, who does capital leg-manila and works a neat split into her routine from time to time. They are a better looking lot than the Wheel average.

Aside from the two comedians, the men were picked for their service in a male quartet, which entertained for several intervals in "one" and have a full stage specialty all to themselves, the setting being that of a blacksmith shop, where they use those abominable electric effects which try the eyes and add nothing, besides belonging to a long past era. Charles Pendley is a tall, fine-looking youngster, with a commanding presence in spite of his youth, and has a good bass voice to lend backing to the quartet and to help out the numbers. He is a fair straight worker as well. Charles Campbell is an indifferent juvenile, both as to method and disposition to work hard. He ambles back and forth and sings aimlessly in a thin but sweet tenor. Budd Purcell was just part of the picture without doing anything to attract attention.

BURLESQUE REVIEWS

BON TON GIRLS.

- Mortimer..... John Barry
Dr. David Dink..... Geo. Douglas
Dr. Pill..... Mickey Feeley
Liek Dough..... W. La Foye
S. Cheatem..... J. McCauley
A. Good Squarer..... Ed. Simmons
Countess Primola..... Harley Mayne
Meison Work..... M. LaVaun
Betty Bond..... Lou Barry

Jacobs & Jermon's "Bon Ton Girls" depends upon its laughs rather than upon production features. In respect to the latter the organization is far and away behind the average for the Columbia Wheel this season, but it does deliver a high average of laughs. John Barry and George Douglas are the comedians.

They get results without any particular regard to what is called "legitimate" method, either in the material they use or in their characterizations. Both play nondescript types somewhat akin to the tramp arrangement, but absolutely clean in dressing and deportment, and both have catch lines such as are apparently coming more and more in use. Barry's is the phrase, "I'll kill 'im," delivered in an odd quaverous treble at least a score of times in the course of an evening, and his co-worker uses the phrase "I'm a bum," somewhat after the manner of the dramatic "ham" actor and spoken quite as often. Toward the end of the show both lines were good for laughs irrespective of anything to back them.

It must be said, however, that the pair get their laughs without resort to messy food business or the similar contrivances and depend more on quick turns of cross talk with a surprise in the reply. For the most part these score with certainty, although they sometimes give way to such bromides as "set 'em up in the other alley."

Their two specialty interludes scored the hits of the show, the first time with a dancing and comedy specialty and the second with talk exchange and a finish with a capital bit of "blues" done into a trio arrangement. W. La Foye, the straight man or juvenile of the troupe, sitting in for the number. This LaFoye makes a first-rate straight worker, a nice-looking boy with plenty of good humor and an agreeable voice. The whole outfit is dominated by the men, and the women principals do not shine particularly at any time. Probably because none of the five who are named on the program has anything to offer by way of specialty, except Lou Barry, a tiny soubrette, who can dance more than a little and led her numbers in the liveliest fashion.

This consideration of specialty stuff in burlesque offering was well illustrated by a bit about the middle of the first part. This was set as a lawyer's office. Most of the business was taken up with putting out a tottering old doctor, who insisted upon everybody trying his miraculous rejuvenator. He was a crippled old wreck until they forced him to take some of his own youth restorer. Then he straightened up and went into a first rate routine of ground tumbling, bringing down a smashing hit, perhaps the prize applause of the night. He was programmed as Mickey Feeley, and his acrobatic stuff, striking as it was, was no better than his old man characterization.

Another specialty man who scored well toward the end of the show was J. McCauley with a series of whistling bits and imitations of birds. Why it was deemed desirable to make up in blackface for this was a mystery. The show needs a couple of dancing women badly. (Miss Harley Mayne was sufficiently statuesque for a burlesque prima donna, and she has a voice much more agreeable than the average, but as a number leader she does not lend much animation to the stage picture. The same is true of the third woman, programmed oddly as "M. LaVaun." She handled her numbers gracefully enough, but she does not dance, working straight all the time. The producer must have realized that his offering was overburdened with ballad-singing women, for he impressed two of the choristers into service, a couple of welterweights, to do a song and dance number along about midway of the pieces. They were billed as Burrough Sisters, and were the only well nourished members of the line.

The girls were a miscellaneous lot, with several who probably were newcomers to the coterie and had to be helped on their stumbling way through the formations. The production is way off. Some money appears to have been spent in settings, although the full stage arrangement for the last scene of the first part had seen much usage. Several of the others also had been in service, and all of the costumes were either second-hand or hold-overs from last season. One or two of the models were positively unsightly. The first one disclosed was a horror in color blending.

The one that followed was quite as bad. Half the girls wore a kind of lavender pink or orchid and the other half bodies of flame color, two shades that ought never to be allowed on the same block at once.

The opening of the second act, scene of a manicure shop, brought the first really pretty costume, a simple, graceful arrangement of gray and white that looked cleaner and fresher than any other item of dressing, but still hardly spruce enough to be new.

There was a hint of where the costuming came from in the dresses that went with the "Vampire" number. They made a goodly "flash," but a suspicion persisted that they were the very costumes used in a Winter Garden or "Follies" production of three seasons ago. That was the way the whole dressing looked—well cared for, but reincarnated from the storehouse.

By the way, is there nobody about a burlesque company whose business it is to keep the program approximately up to date. Out of 12 programmed numbers in the first act only four or five were done. The others must have been discarded some time since the season started. But they are still on the bill. And who ever heard of billing a woman principal as "M. LaVaun," like a baseball player? If a program is worth printing it ought to be worth while editing once or twice a season.

SNAPPY SNAPS.

Cincinnati, Nov. 10. Dave Marion's "Snappy Snaps Review" had its premier at the Olympic Sunday. When given a thorough sandpapering it should be one of the Columbia Wheel's best shows.

It formerly was Drew & Campbell's "Liberty Belles." Marion wrote an entirely new book, put in new costumes and scenery and is here in personal charge of the smoothening process. With Charlie Howard as chief comedian and a pepful company.

The piece should be called "Ginger Snaps." Big audiences are applauding, for Marion has the girls working like a Cohan chorus.

There are too many songs and not enough book, but Marion is trying many numbers until he gets what he wants. Art Harris, assistant fun-maker, with Howard out of it would be good enough to be starred. Marie Donia, as lively as any big woman on the stage, puts over her songs with a bang. Helen McMahon does some pretty dancing. Pauline Harer is a good soubrette and Harry O'Day plays a nice, straight role. The Runaway Four, a male quartet which sings, dances and does acrobatics, is a big feature. Miss McMahon and O'Day in a novelty that Marion has dared to put in burlesque, a singing and dancing act with both dressed in Colonial costume, received five encores. Three encores were taken when the first violinist sang the song to their stepping.

Howard's "drunken stuff," especially the soda fountain jag, went well. The settings are excellent. Alex Gorman is manager of the show, Nat Golden business manager and Charlie Howard stage manager. Martin.

STATE'S CORNERSTONE

New Loew House on Broadway Has Dedicatory Ceremony

The cornerstone of Marcus Loew's new State, at Broadway and 45th street, was laid Saturday at noon. It was a pleasant ceremony set under a sunshiny sky. The big stone block was lowered into place by a crane. On it was chiseled "Loew's 1905-1920" typifying the growth of the Loew enterprises in the last 15 years from the penny arcades to the \$5,000,000 State theatre and office building. The cornerstone is set on the 45th street side of the structure about where the main entrance of the theatre will be.

The guests, numbering over 100, were seated on temporary stands while the police lines held back an audience of several thousand. At least three picture machines ground out every angle of the proceedings. A Lambs club representative group marched to the State. Two Ladies were in attendance. Iron workers on the steel skeleton of the office building which had already mounted 13 stories, watched the ceremony.

Ina Claire and Bert Lytell were honored as the official masons. They were presented with silver trowels, and N. S. Grandlund, who was master of ceremonies, announced they had been made honorary members of the Stone Cutters' union.

Mr. Loew received the good wishes of many well-known theatrical people present. Close beside him during the exercises stood Hon. Joseph Rhinock and David Bernstein.

CHILI BEAN

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The country road markets are quite all right when they are really country. As often as otherwise they are not. The auto trade is sought after by almost anyone who can locate a desirable spot alongside the best travelled highways, to sell farm produce, from fruits to cider. About the only safe way is to purchase while out riding from stands that are on a farm's front. The other "markets" probably secure their stock in trade from some large market in New York City, taking it out to the country via motor truck. The road market first found itself on Long Island, where the farmers advertised fresh eggs. Or a try out. It became profitable. Within this year has spread all over the East, the genuine not being distinguished from the bunk. The city crowd in the country, however, is obliged to hold their prices down to meet the genuine competition and, although the city folks may not purchase fruit or vegetables as fresh as they are pressed to be, at least the break in the market price is in their favor. Men of the wholesale produce business and importers tell of drops in prices of nearly everything for the table, but the retailers around New York have not as yet found it out, apparently, although everyone but the profiteering investigators have known all along who have been responsible for the high prices of existence.

Ira J. Watkins, proprietor of a traveling motordrome, was seriously injured while filling an engagement at Jackson, Miss. Watkins' attraction consists of an exhibition of motorcycles and midget automobiles which circuit the perpendicular walls of a cylindrical track. Watkins was driving a Pegion auto in competition with another machine, when a spring on the front wheel of the Pegion car gave way. The auto crashed to the floor of the pit, pinning Watkins beneath it. His wife and another woman rider who were in the enclosure at the time were unable to lift the car from his prostrate form until the other rider brought his car to a stop and gave assistance. Watkins was rushed to a hospital, where it was found he had broken two bones in his wrist and fractured several ribs.

Attention was again brought to the claim of the Nagliffs against William Fox for one-seventh of a week's salary. It had been printed the case was decided by the N. V. A.-U. M. P. A. joint arbitration board in favor of the act, but the records show the decision was in favor of the Fox office, and the act was paid \$162.50. This sum is six-sevenths of the weekly salary at \$200, less 5 per cent. commission. Ten days ago the case was reopened by Henry Chesterfield on behalf of the act and the matter was again decided against the turn.

In the \$200 Municipal Court action by Helen Link against Lillian Bradley, the agent, on an Actors' Fidelity League contract, calling for two weeks' services at the Hotel Blackstone, Atlantic City, Henry Chesterfield has been appointed arbitrator. Harry Mountford refused to officiate, as a Fidelity contract was involved. Miss Bradley, represented by Henry J. & Frederick E. Goldsmith, answers Miss Link proved deficient for the terpsichorean endeavors she was engaged for and had to be dismissed.

Lord and Hicks, who have been managers of the Playhouse at Montpelier, Vt., have resigned and F. A. Mitchell and G. H. Almon now have the management. They expect to play road shows. No road shows have played that city since the opera house closed some time ago.

Channing Pollock will be the guest of honor of the Friars at the club's first honorary dinner of the season, at the Hotel Astor Sunday evening, Nov. 28. Mr. Channing was among the founders of the Friars and has since been an officer. He sails Dec. 8 for a foreign tour of considerable length.

TOMMY'S TATTLES

By THOMAS J. GRAY

Two years ago yesterday Hindenburg took his last bow and the Kaiser's stage manager started looking up railroad jumps; that put him under the heading of "New Acts."

The same day ruined a million dollars worth of war songs for the music publishers.

All the experts said, "Well, living will be cheaper now."

Manufacturer announces that in a short while all men's suits now selling at \$100 will be reduced to \$50, which will still be \$25 too much for most of them.

If the cost of clothing should increase vaudeville actors won't have to worry, they can wear some of those silk and satin drops that every act seems to have a flock of.

Fellow says he's going to make all the song writers join a labor union or their staff will not be played any place. That's going to be tough on the Old Masters who died before they had a chance to join.

Maybe they will all have to write uniform catch lines and an eight-hour chorus.

If a union man is caught whistling a non-union song his whistle may be suspended for 30 days.

It seems most everybody has been suggested for Harding's cabinet but Johnny Stanley.

Might put some of the actors who were in his League on it. They'd look much better in the news weeklies than a lot of the fellows who will be in it.

Second free gag in opposition to the masterpieces—I passed by your house yesterday and I knew you were home. How did you know I was home? I saw your agent sitting on the stoop. (Pantomime acts using this should be sure they get the right intonation on their knuckles.)

Some acts are complaining over the fact that they are having a hard time getting benefits to play.

American chorus girls are going to London to show the English girls how to walk—but wait until they show them how to swell a restaurant check.

Walking was something actors knew a lot about years ago—but that was before they had such big mob scenes in pictures.

The country is waiting for some director to put on a picture that will reduce the high cost of living. How could a film director reduce the cost of anything?

Beg pardon, we forgot, the price of scenarios.

It is rumored the producers of musical plays are thinking of putting something in them besides costumes and scenery.

If the drama has gone to the dogs we guess the musical show business has gone to the dressmakers.

Vaudeville has gone to two dollars.

The films have gone to Wall Street.

You'll soon be reading those Christmas advertisements, "To Our Agent," etc.

SPORTS

At the New York Athletic Club last Saturday night a film of the McLean-Mathiesen ice races at Christensen, Norway, was shown. Bobby McLean was present in person. His manager in an announcement stated the Norwegians prevented the film being exhibited over there. The object of exhibiting it as a part of the evening's entertainment at the club was to bring before the Winged Foot members the exact reason why McLean lost the 10,000-meter race with the Norwegian champion, who McLean had previously defeated over here.

A section of the picture showed the fine ice track the race was held on. The track was in two marked sections, each racer to hold to his half, with a flagman at one point designating with his flag on each lap, where he stood, the track the skater was to go on for the next lap, the skaters alternating in the tracks. In this way each contestant secured the rail track every other time around.

The point of the film in McLean's favor was that at one time when about two miles had been skated, the judges stopped McLean, saying he had taken the wrong track. Before this had been adjusted, Mathiesen had gained over half a lap. Straining to make up the lost footage, which he did, McLean exhausted himself, failing to complete the last lap and losing the race.

On McLean's behalf it was said he stood ready to meet Mathiesen at any time. It was also stated by his managers that following the big race in Norway Mathiesen had remarked that he got the worst of it over here, and what did the Americans expect to get in return over there?

Despite numerous construction

handicaps combined with the issuance of threats to cycle men contemplating entering any race aside from the annual Madison Square Garden classic, George Young and Eugene Sennett have completed arrangements to promote the 29th International Championship six day contest in the 22d Regiment Armory, 168th street and Broadway, commencing Nov. 20 and ending Nov. 27, under the auspices of the New York Velodrome Co.

The announcement carries the report the staging of the coming grind will cost about \$75,000, which includes the guaranteed prize money for the riders, amounting to \$35,000. This is the largest purse ever offered for a cycle contest. The largest expense is the construction of a nine-lap banked track and extra stands necessary to accommodate the anticipated crowds.

According to present indications, and with Young behind the project, there is little doubt but the 1920 race will be as successful as the grind he handled last year at the Garden.

The American riders who have started training are Alfred Goulet (world's champion), Hill, Madden, Easton, Spencer, Magin, Kaiser, Droback, Weber, Keller, Hanley, Lang, Kopsky, Bello Corry, Osteritter, Verraes, McLeath and Walker, the Australians. The foreign riders are expected to arrive by next week.

Young Mike Donovan, youngest son of the late Professor Mike Donovan, who retired from the professional ring about two years ago to succeed his father as boxing instructor of the New York Athletic Club, will again enter the roped arena as a middleweight. Donovan under the tutelage of his father, who

AMONG THE WOMEN

Edith Clifford at the Riverside sang about "Simple Mary Ann" who went into the movies thinking that Chaplin was a priest and Fairbanks a scale! She wore a gorgeous circular ermine cloak, with a yoke cape edged with myriad ermine tails, and huge pockets into which she dug her hands as she sang informally. Doffing the cloak, she appeared in a crepe chiffon gown of brocaded turquoise and silver. This was trimmed only with a wide metal ribbon girdle, at the side of which an orchid ostrich tip was flounced. The skirt was too long. It did not even keep the aristice of the Paris-Fifth Avenue average! Her very chic ankles, enhanced by a pair of gorgeous silver sandals with rhinestone clasps could have stood a shorter skirt assuredly. Miss Clifford is trim and chic, a lovely little blonde comedienne, with a delicate oval face, and well-trained eyes that flash innuendos.

"Why Do They Call Us the Weaker Sex?" she sang, and the line, "A skinny woman in an evening gown shows more backbone than any man in town," got a laugh, because her silver fringe gown was simply non plus as to back!

Hyams and McIntyre had a sweet little sketch, staged in an artist's studio. Lella McIntyre wore a quaint brown, Quaker-like costume, well matching her chestnut curls. This for her entrance as a kindergarten teacher who would be a model. It sufficed until she changed into a lovely lace hooped affair, in which she posed as "Maybloom." The white lace was not of silver, but otherwise the costume was very like the one Jane Cowell wore in "Smilin' Through." It was trimmed in garlands of flowers, and an old-fashioned paper trimmed bouquet was included. She looked like a valentine.

Laura Pierpont did some real acting in another sketch of heavy stuff. The old country folks is a-movin' out of the old homestead on a snowy night when the mortgage is due, McGawd! The church bells toll as "Little Mary," who has been gone for years, returns in visions. It is a fanciful idea, full of possibilities in new thought philosophy to the extent that love alone and right thoughts can keep us right.

At any rate, "Little Mary's" pa thinks no good can come of the gal, and in the first vision she returns, true to his prediction, as the jazz kiddo! She wears a Broadway suit, a gay green lid, a green handbag, and a loaded cigarette case.

The mother, however, has kept only good thoughts; so "Little Mary" appears in another vision as a Salvation Army lassie. Then pa hollers that she will come to a bad end, and, sure enough, the girl crawls in out of the snow as a terrible dope fiend! This is acting. After the visions, of course, the real "Mary" comes, and what do you think? She has married the son of the old miner with the mortgage, and is all dressed up in a brick-colored duvetyne suit, trimmed with chinchilla! Ain't fate wonderful?

Adelaide Mason wore the same clothes reviewed at the Palace and it still holds good that her backless soubrette suit with the silver trim and silver hat with the long pheasant feather is the "sasiest" thing this season. Tom Patricola gets off a new one for the Hula dress. Not only does she shake a "wicked hay-stack," but it gives him hay fever!

Pearl Franklin, with Lew Rose and Johnny Muldoon, danced a series of costumes into the spotlight. The first was a Bowery get-up, and next came a shimmy dress of soubrette pattern, made of delicate rose taffeta with pretty blue medallions mounted over the tiny skirt. A black net jazz suit was occupied as she turned double cart wheels to thunderous applause, which was mostly for the dancing prowess of herself and partner and partly because she looked so cunning. She wore a silver Tam, with the silver trimming on the dress repeated in one gauntlet cuff edged with monkey fur. Monkey fur is very good this season, and especially suited for vaudeville monkey-shines.

Ina Claire was one of the honored officiators at the laying of the Loew-State Theatre corner stone last week. She was formally presented with a silver trowel to break ground for the new theatre. While waiting for the solemn moment, Miss Claire, who was looking radiant enough to have enticed photographers about in a circle, took out a lip stick and carmined her smile to just the right effect. She used the shiny trowel for a mirror. (And there are those who would call a spade a spade!)

She wore a light cloth costume, with a turban of oriental colors offsetting her blonde brilliance. Oh lucky corner stone! Here was the great little "Gold Digger" digging for it with a silver shovel!

Harley Mayne, the prima donna of The Ton Ton Girls, sings like a bird and wears more colors than a peacock! "Breaking Into Society" is jolly and jumping lively right through. Miss Mayne sang a song, "I Am a Vampire," but one knew that before she sang a line. The regulation black slinking gown, with a vividly tinted train tipped with black fox fur and rhinestone bands draping over the hips, gave the vampire hint, which was followed by the cap of rhinestones, with curled ostrich tips spreading out proudly. Her confederate vampires slinked (or slunk) out for the chorus.

One girl with a cloth-of-gold sheath had a glorious spray of pheasant feathers worn over sort of a fan-shaped bustle. A cap got tucked in with another bunch of feathers, so that the girl looked like some "rara avis" pretty enough to be chased about by the comedian with a salt cellar! Another innovation in her gown was the application of rather long tassels of sea green beads. Many an imported Paris gown could take a hint from this creation.

Lou Barry, the soubrette, had cunning togs, especially a little black coat trimmed with extremely full bands of white fox fur. A black lace soubrette suit worn over gold trunks, and hooped out like a lamp-shade, was flashy. The strand of red roses falling from the side of the bodice was effective, and the roses were repeated about the brim of a yellow satin hat with black lace vamping over the brim. A back sash of narrow, wired, black velvet ribbon was added as a sort of rosette bustle.

The ponies wore clever pink satin pantalette suits, with little area covered, epidermically speaking. The high Roman neck was only a compromise. Effective slanting bands of black satin were trimmed above the knee.

The next number introduced the girls in vermilion coats of cutaway style, with white satin trunks, trimmed in bands of the color braided in gold. Cockade hats with tufts of white feathers seemed very chic. Why they brought in four girls in the pink suits used in the last number is due for explanation. Roman armor-like basques of royal blue, edged in Roman border designs of silver, were most effective, especially with bands of silver fringe and long blue fringe glimpsing over the dancing limbs.

Miss Mayne wore a white sequin gown, with a pointed blue iridescent bodice. On this bodice a white star of big outline was offset, and on the skirt two smaller stars of blue repeated the idea. After that gown there was no doubt as to who was the star of the show.

She sang a song about "I'm the Belle of Kankakee," although the program billed it "Queen of Kankakee." That was puzzle No. 1. Thereafter every song they sang was in direct revolution with the program. Why they should print songs they do not sing and sing others not printed on the program, without warning, is another puzzle.

was once the champion heavyweight of the world fought the best men in his class and only met with one defeat at the hands of the St. Paul wizard, Mike Gibbons, after which he entered the army as a member of the 27th Division. Following his discharge, Young Mike took up his father's duties at the N. Y. A. C. His reappearance in the ring will not interfere with his present position as instructor. Incidentally he will be married on the 24th of this month.

Jack Johnson, former champion heavyweight fighter of the world, who is serving a term in the Federal penitentiary at Leavenworth, Kansas, will be the star feature of an athletic show at that institution. (Continued on Page 15.)

"DEFAMATION" SUIT OF MANN VS. WOODS

Late Star Charges Manager With Mercenary Reasons.

With the report of preliminary papers in the hands of A. H. Woods submitted to him by the attorneys for Louis Mann, the manager faces a suit of a reported sum in amount of \$100,000.

Mann, it is understood, has engaged two attorneys in New York to represent him.

The suit, it is understood, is based on Mann's allegation of "defamation of character," by Woods, and another contention on the part of the prospective defendant is for damages for closing "The Unwritten Chapter."

Through this will arise the question and legality of whether a manager can close a show, and whether he can declare it a failure, especially "when it is done for personal and monetary reasons," which charge Mann is understood to have made in his complaint.

BELASCO AT PREMIERE

Attends "Afgar" Opening—First Time for Him

David Belasco for the first time in 35 years or since he came to New York, attended a premiere at the Central Monday night when "Afgar" bowed in. It was through his friendship for C. B. Cochran and Morris Gest, his son-in-law, Belasco broke his long standing rule.

Mr. Belasco is always back stage on the first night of his own productions. The only other exception to his rule occurred about 12 years ago when he sat in at the premiere of "Parsifal," acting as critic for the New York Herald on that occasion. "Afgar" opened at \$10 for the first night only with a society crowd attending.

MANAGERS STRIVING TO REGULATE TICKET SPECULATING "GYPPING"

P. M. A. Proposes Bonding Ticket Agencies at \$10,000 if Selling at Over 50 Cents Advance—"Buys" to Be Stopped, Reported, With Agencies Receiving Customary Allotment.

At a meeting of the Producing Managers' Association held Monday, it was proposed that theatres oblige ticket speculating agencies to furnish a bond of \$10,000 to the P. M. A. as a forfeit penalty if selling tickets for over 50 cents advance on the box office price, under pain of any agency failing to furnish bond as demanded being cut off from the privilege of securing a supply from the theatre.

It was also agreed that if the bonding matter went through, the "buys" by speculators of theatres in advance would be stopped, but that the ticket agencies should continue to receive their customary allotment of seats.

The P. M. A. action covers all of the leading producers and theatres of New York with a couple of exceptions. The exceptions, however, are apt to follow the P. M. A. lead in the matter of speculation.

Proposals that the P. M. A. formulate plans to regulate the ticket agency "gypping" now going on, through "buying in" on a couple of agencies and expanding them or for the P. M. A. to open its own agencies were passed up as impracticable.

The bonding plan was announced by Flo Ziegfeld a year ago, then to prevent high prices of seats, though it did not. The result of that bonding was the sale of the best "Follies" seats being limited to

one agency which secured any price asked, while it allowed other agencies to buy "Follies" tickets of it at pleasure.

While the P. M. A. managers profess sincerity, their action comes on top of a crusade against the price of the high theatre tickets conducted for some time by the Evening World.

The "buy" has been accepted as the real reason for agencies getting all the profit possible out of a hit. A buy is the speculators purchasing a stated number of tickets for a theatre for each performance for a number of weeks. It developed into a manager of over one theatre often forcing a "buy" for one of his shows, on the threat to cut the speculators off from his other theatres or shows. Often the "The Follies" opened in New York, forced buy entailed a large loss to the speculator which could only be recovered through increasing prices for seats to a hit.

While a number of ticket agencies possibly could under extreme pressure plod along at a 50-cent per ticket profit, there are also a number of speculators who would not if they could possibly help it sell any seat to a Broadway hit at the regular 50-cent over scale. These are known as the confirmed "gyppers" with patrons who understand they will have to pay the top price to them for seats.

One P. M. A. manager when asked how the association expected to trace or prevent tickets sold to a bonded agency being transferred to a "gypper" who had not bonded himself, said they had not gone that far into it.

The P. M. A. reasons for not opening ticket agencies or attempting to control one or more of the best known agencies, are in the main that there is too much detail, intricate workings and phoning are not liable to carry much weight among the theatrical fraternity familiar with this phase of ticket selling.

Collector of Internal Revenue William H. Edwards stated Tuesday his office is going to make a thorough investigation of the theatre ticket agencies, which have, according to complaints that have been received by him, been defrauding the Government out of \$200,000 due as tax on the excess premiums over the regular 50-cent advance.

Collector Edwards caused letters to be sent to the managers of all of the New York theatres requiring the managers to hold all of the stubs taken at the door, so that they may be looked over by the Collector's men after the house counts up. The law requires all the agencies to stamp the back of the theatre tickets sold at an advance of the box office price to be stamped with the name and address of the seller

PETE CAVANAUGH'S "DISNEY"

Pete Cavanaugh, advance agent, who is doing specialty advertising for the "Greenwich Village Follies" at the Shubert, was painfully injured Friday night when he was run over by a heavy motor car at 43d street and Broadway. The machine was a stolen car. Pedestrians and police were in pursuit. The thief suddenly swerved the motor and Cavanaugh was caught. The accident resulted in the thief being caught.

Cavanaugh was not seriously hurt, though he will be laid up for a week with bruises. He limped to the pavement, but was more concerned with the whereabouts of a new derby hat just given him by a friend than his hurts. He cried out, "Where is my 'Disney'?" Friends prevailed upon him to go to the Roosevelt Hospital, and after having the injuries dressed he went home.

An hour later an officer called at his house to see Pete, imparting the information, "Your son is in the hospital." "Son nothing," answered Cavanaugh, "I'm the guy who was run over."

and also the amount that was received for the ticket.

The checking up that will result through this will undoubtedly bring about a proper return to the Government, according to the Collector. As a matter of fact it is going to be up to the public whether or not the Collector is right. A spec may charge a \$3 premium and still only mark the back of the ticket 50 cents advance and if the purchaser doesn't note this and complain the Government will never know what was actually paid.

John McBride issued a lengthy statement to the papers in which he stated there were 26 agencies in the business in New York and that at least 20 would be forced out of business if compelled to split 50-50 with the Government on all over the 50-cent premium. Of the latter the tax is but 2 1/2 per cent.

After reading the McBride wall on the matter several other agency men stated it was their belief the activity on the part of the Collector was suggested by no one other than McBride. McBride stated the investigation would undoubtedly bring some astonishing facts to light.

FRENCH SUNDAYS ONLY.

Subscription Series at Belmont, but No Regular Season.

For the first time in years New York will not have a season of French plays. A series of Sunday nights with French operettas will be given at the Belmont theatre starting Nov. 28. The performances will be supported strictly by private subscription.

The Cercle D'Art Francais is the organization offering the operettas, the directors being Theo Stucky and Armand Robl. The company has a number of French players recruited from Montreal. The "chanteuses" are Therese Dorgeval, Fabienne, Frank, Anna Massin and Germaine Ferville. The "comiques" are Armand Robl, Blanche Darity, Eva Rosnier, Simon Laurent, Fremont-Treigny, and Fred Burty. The "chanteurs" (male singers) are Ernest Brenot, Arnold Becker and Paul Revel.

The operettas to be given are "Josephine Vendue par ses Soeurs," "La Moscotte," "Miss Helyet," "Le Grand Mogol," "Le Petit Duc," "Les 28 Jours de Clariette," "Les Petit Michu," "La Fille de Madame Angot," "Les Saltin Conques," "Mamzelle Nitouche," "Les Cloches de Comeville," "Veronique," "Une Operette Inedite," "La Fille du Zambour-Major," and "La Poupee."

NEW CURRAN MANAGER.

Louis Lurie Secures San Francisco House—Curran May Build.

San Francisco, Nov. 10.

Louis Lurie will have control of the Curran after Somer Curran's lease of the house expires next August. Lurie outbid Curran for it.

Curran is leaving tomorrow for the East, to consult with the Shuberts. He may conclude to build here or remodel the Savoy, in which Curran holds an interest with Samuel Grossman.

LONDON ASKS FOR MINSTRELS

Gus Hill is in receipt of an offer from H. Cecil Beryl, London agent, to send the Gus Hill Minstrels to London for a run during the spring. The Hill show is now in Chicago.

Regardless of the London date, Hill will put the minstrels in a Broadway house some time after Jan. 1, 1921.

Irving Fisher with Miss Miller.

Irving Fisher has been placed by Jenie Jacobs to play opposite Marilyn Miller in the Flo Ziegfeld new production of "Sally in Our Alley."

The engagement was odd through Miss Jacobs having five offers for Mr. Fisher to select from.

STAGING DIRECTORS GETTING ROYALTIES

Some of Them Draw \$1,500 a Week on Broadway.

There are more than half a dozen attractions on Broadway this season which give the staging director a percentage of the gross. The practice of recognizing leaders in the field of staging has grown steadily within the last two seasons and is becoming a regular thing. The percentage is in addition to a stipulated salary or fee and the rule among directors now provides for the percentage participation before acceptance to stage the play.

This percentage participation varies, some directors getting 1 per cent., others securing as high as 2 per cent. Contracts made at the time the stager is engaged set forth the terms, but protect the director against participating in any losses sustained.

Directors say an interest is due them because the weight of the work done practically means the success of a production.

Other directors are in the habit of arranging for royalties paid weekly for new ideas inserted in shows. That goes mostly for revues. Stage directors receive from \$250 to \$1,500 weekly with a guarantee covering a number of weeks. Another system is a lump fee with no time limit required. With the percentage plan added the incentive to put over a play is heightened and few producers have objected to the new arrangements.

ELECTION SUITS SOUTH.

Business Picks Up Around Atlanta—Harding Applauded.

Atlanta, Nov. 10.

Legitimate business is still bad in this section. There was a slight slump in vaudeville and pictures just before election, but not enough to be noticeable. Immediately after the results were known the vaudeville and picture houses were jammed. There seemed to be a general feeling of relief, even in the solid Democratic South when Harding was assured of victory, and wherever his picture was shown upon the screens it was vigorously applauded.

Saturday following the election there was a waiting line of ticket purchasers outside of Loew's Grand half a block long. The Lyric also packed them in, but "Bringing Up Father" at the Atlanta fared moderately. The Atlanta is dark for the first time this season for the first three days of this week, an unheard of condition so early in the theatrical year.

HUNTLEY OUT OF "HITCHY"

Name Off Billing at Amsterdam and Dressing Room Emptied

P. G. Huntley, English comedian, is out of the "three-star" "Hitchy-Koo," having left the cast on Wednesday of last week. Friday the English comedian's effects were removed from his dressing room and at the same time his name was taken off the billing and the Amsterdam's boards. It was given out that Huntley was ill with "a nervous breakdown."

Oswald Waller, an English player, who came over with Charles Withers in the latter's "For Pity Sake," (a feature of "Hitchy"), has been appearing in the Huntley part since the star's withdrawal.

Lawrence Grossmith was called into the Huntley role Monday and his name added to the star billing.

HOUSEMAN BACK AT WOODS'

Chicago, Nov. 10.

Lou Houseman is again the manager of the Woods theatre here, succeeding his successor, J. J. Rosenthal.

It is possible that J. J. may not return East for the present and remain in this territory undertaking the exploiting of special feature pictures.

Western "Uncle Tom."

George Peck, Louis Jennings and J. W. Brownlee are readying a western "Uncle Tom's Cabin" to open on the coast about Nov. 24.

Peck and Jennings have one "Tom" show playing the eastern one-nighters now.

BOSTON JUDGE BANS UNION'S STRIKE FOR "CLOSED SHOP"

Superior Court Forbids "Endeavoring in Any Way to Promote Closed Shop and Inducing Any Employee to Break a Contract."

Boston, Nov. 10.

Judge Siskin sitting in the Superior Court issued a sweeping injunction Nov. 5 in the contest between the Thomas G. Plant Shoe Co. and officers and members of the United Shoe Workers of America, Locals Nos. 73 and 15, the local organizations of the Allied Shoe Workers of Greater Boston.

The court ordered that the strike which began May 13, 1919, be ended, and restrained all officers and members of the union from further endeavoring to promote a "closed shop." The order is remarkably broad in scope in that it forbids all activity against the employers, bans all efforts to induce present employees to leave the Plant factory or to urge them to non-performance of their duties, whether they are under contract or not. The decree also forbids the payment of strike benefits by the union to former employees.

The text of the order is as follows:

"Thomas G. Plant Company vs. Frank Gould et al.; final decree:

"This case came on to be further heard at this sitting of court and thereupon, upon consideration thereof, it is ordered, adjudged and decreed that the defendants, Frank Gould, John Burke, Mary Smith, Sarah McDonald, William S. Watson, Emelio Marotta and Frank Franzosa, and all the members of the United Shoe Workers of America, Local No. 73, and all the members of the United Shoe Workers of America, Local No. 15, and all members of the Allied Shoe Workers' Union of Greater Boston, Mass., and all who hereafter may become members of any such organization, and the servants and attorneys of each and all of them, are permanently enjoined from proceeding with or in any way encouraging or supporting the strike described in this bill of complaint or any future strike called for any of the purposes alleged in the bill;

"And from paying strike benefits to any of the former employees of the plaintiff now on strike, and from in any way intimidating any of the former employees of the plaintiff who may desire to return to work, and from intimidating in any way any of the present employees of the plaintiff, and from inducing or endeavoring to induce, compel or persuade any employee of the plaintiff who may be under written contract of employment with the plaintiff, whether such contract be terminable at will or not, to abandon, breach or otherwise cease to follow and perform such contract;

"And from interfering in any way with the business of the plaintiff with any person or concern whether or not a member of said union, and from following any of the workmen of the plaintiff in groups, and from dissuading persons from accepting employment with the plaintiff, and from interfering with employes or customers of the plaintiff in the use of the public highways;

"And from persistently talking with such employes regarding their employment or their relations to the defendant after they may have definitely objected to further conversation on such subjects, and from applying opprobrious epithets to them, and from assailing any such workmen or encouraging others so to do, and from holding out the plaintiff as being unfair or prejudiced against union labor, and from in any way or manner picketing the plaintiff's factory or offices, and from endeavoring by pamphlets, circular letters or otherwise to persuade customers of the plaintiff or others using its manufactured product to cease or refrain from having business dealings with it;

"And from endeavoring to promote in any way a closed shop in the plaintiff's factory, and from doing anything designed so to place any of the plaintiff's employes as more effectively to demand or refuse a closed shop in the factory of the plaintiff or in any line of work therein conducted, and from interfering in any way with the plaintiff in its dealings or contracts with its employes as individuals."

CHILI BEAN

EQUITY BAN OFF HOUSE WITH NON-UNION CREW

Members Disqualified Anyway By Playing with Non-Members.

San Francisco, Nov. 10. According to a letter received here by Al Cunningham, of the Alcazar, an acting representative of Equity, the Maitland, a community dramatic stock theatre, which employs non-union stage help, is no longer to be considered under a ban restricting artists of the Equity from playing there.

The action, according to the Equity, is based on the fact that members of the Equity are playing with non-members in other theatres, thereby placing themselves in the same position as they would be in playing in a house where non-union stage help is employed.

Arthur Maitland refused to give out any statement, saying he did not care to have anything pertaining to the matter published.

BAGGAGE INCREASE DEFEAT

Belief in Chicago Tax of 35 Cents for Car Will Be Defeated

Chicago, Nov. 10. Indications are that the proposed increases in transportation which would have made it necessary for 35 cents to secure a baggage car would not be adopted by the Transcontinental Passenger Association which went into session here Monday. Vigorous work on the part of the United Managers' Protective Association from New York is credited with the apparent defeat of the move.

It was shown prior to the start of the meeting if the baggage car regulations were changed to make it harder for shows to travel than now, it would be certain attractions would be unable to play any of the territory west of the Mississippi. This aroused strong opposition to the move by several of the most powerful lines with the result that the baggage car increase was considered a dead issue.

It was officially stated in New York Wednesday that the proposal made at the Transcontinental meeting for the baggage car increase had been rejected. Eastern railroad men also said that regardless of what the western roads might do there would be no change in baggage car regulations on their lines.

DELYSIA AND "AFGAR."

Foreigner Scores Tremendously in New Production.

Delysia upheld her foreign reputation and the faith of Morris Gest in the young woman, when she American-debuted in "Afgar" at the Central Monday evening.

Though the show opened at \$11 an orchestra seat for the premiere, the first time that price has been charged for a Broadway opening since "Aphrodite," the crowd turned out.

The reviewers started to rave over Delysia immediately after seeing her and will probably keep it up while she remains on this side.

"Afgar" is sold for eight weeks to the ticket agencies. Its first week's receipts at the \$3.50 scale with \$4 Saturday night together with the large sum the first evening will send the gross at the Central for this week over \$25,000.

The New York Police Department passed on the opening performance of "Afgar" at the Central Monday night. Six observers from headquarters were present. They arrived late, did not have tickets and insisted on being permitted past the door. After the show they stated there had been a tip-off that the performance was more than passing risqué and they were sent up but couldn't see anything wrong.

WHAT OF ARNOLD DALY?

George M. Cohan is sending out a circular letter to persons who have seen "The Tavern," requesting them to give their honest opinion of Arnold Daly's performance in "The Vagabond." The letter reads in part: "I understand you saw 'The Tavern.' Will you please drop me a line and tell me your honest opinion of Arnold Daly's performance? I personally think it is the best thing he has ever done in the American theatre, but should like to hear your views. George M. Cohan."

"SWITCHING" OF STAGE HANDS GROWS TO STRIKE DIMENSIONS

Dissatisfaction at Failure of Demand for 75 Cent Increase Per Show Brings Wholesale Job Jumping—Managers Argue Delay in Performances Proves Crews "Incompetent" and May Move to Bring in Out-of-Town Unions.

The switching about of stage hands employed in legitimate productions in New York, which began two weeks ago and caused confusion and inconvenience to Broadway shows before a temporary truce was reached between the United Managers' Protective Association and Local No. 1 of the I. A. T. S. E. Election Day, broke out violently again Saturday night. The situation thus created, while it cannot be correctly described as a strike against the managers by the stage hands, has all the earmarks of a strike and practically amounted to that condition, as far as Broadway shows were concerned, up to Wednesday of this week.

The manner in which the switching was worked out and its effects on the shows were like this. Nearly the entire crew of stage hands at the Globe ("Tip Top") informed the heads of their respective departments, head property man, carpenter and electrician, Saturday night last they (stage hands) would not report Monday night for work. These stage hands from the Globe in turn went to work at other Broadway houses, as the New Amsterdam ("Hitchy-Koo"), "Shubert's Village Follies", etc., and the greater part of the crews from the houses mentioned split up, some going to the Globe, others to the Century ("Mecca"), etc.

The changing about caused great delay in changing sets. The houses mostly affected this week were the Casino, Shubert, Century, Booth, 39th St., Winter Garden and Globe. The reason for making the switching effective again after Election Day, according to a member of the stage hands' union, was that a representative of the managers on the Monday preceding Election Day had intimated without positively committing himself that the stage hands would receive the increase of 75 cents a show, demanded by the men Sept. 1 and refused at that time by the U. M. P. A.

When the raise was not forthcoming last week, the stage hands,

according to the member in question, presumed the representative of the managers had been misinformed, or if trying to put over the matter of the 75 cent raise asked, was unable to do so.

At Theatrical Protective Union No. 1, which has jurisdiction over stage hands in the Broadway houses, it was admitted this week that switching was going on, that the switching had hurt the running of several Broadway shows, and that it was believed the switching would grow worse instead of better, unless the managers came through with the increase demanded. This was not official, the union representative stated, but merely his viewpoint.

This union official said T. P. U. No. 1 had nothing to do with the switching; that the changing about causing so much trouble was done on the men's own initiative.

The situation resolved itself Wednesday into what might be termed a strike of individual stage hands, not officially sanctioned, nor on the other hand forbidden, but winked at by the union as a body.

Morris Gest granted the stage hands of "Mecca" at the Century a 25 cent a performance raise Monday. When asked whether Mr. Gest would be immune from switching because of the raise the union official smiled and said he had explained the union had nothing to do with it, that switching was up to the men.

It was further explained the individual members of the stage hands union had the right to give

FEATURE "PRE-WAR PRICE"

Fanchon & Marco Advertise "Return to \$2"

Kansas City, Nov. 10. The Fanchon and Marco Revue "Satires of 1920," the current attraction at the Grand theatre, is out with extra advertising featuring a reduction of prices.

Their heralds read "Pre-War Prices. The first big attraction to return to them. The entire lower floor, \$2.00."

CANTOR REMAINS THIS WEEK.

Eddie Cantor was to have left "Broadway Brevities" Monday following a mutual agreement with George LeMaire, but remains in the show for this week. Eddie Buzzell (Buzzell and Parker) will assume the Cantor role starting Monday. Prior to Cantor's joining "Brevities" in Philadelphia Buzzell played the part. Monday Buzzell advised LeMaire he was unable to do the osteopath bit upon advice of his doctor. This caused Cantor to remain in the show for this week.

LeMaire was suspicious of the excuse made by Buzzell and appeared with him before officials of the Actors' Equity Association. According to LeMaire, Buzzell admitted wanting \$200 additional salary to assume the Cantor bits. The team salary for Buzzell and Parker was quoted at \$400 weekly, LeMaire claiming the contract called for \$350, to which an extra eighth was added when the booking was switched from the Lyric to the Winter Garden.

Cantor is due to be starred in the combined Century Promenade revues, which is going on tour next month.

DELYLE ALDA MARRIED

Delyle Alda, prima donna in the Zeigfeld "Follies," was married three weeks ago to William Sheer. Miss Alda withdrew from the "Follies" when the show went on tour, remaining in the "Midnight Frolic" on the New Amsterdam roof.

Since her marriage Miss Alda has made but one appearance on the roof, laying off last week through illness. Sheer was formerly in the picture field. He is reported to have entered mercantile life.

The couple are residing in New York.

24 hours notice of leaving a given show, as they were hired by the performance, and according to the union official were within their rights legally in switching as much as they cared to.

The claim was made at the headquarters of the stage hands union several individual managers would grant the 75 cent a performance raise demanded, only they were prevented through fear of offending the Erlanger interests on one hand and the Shuberts on the other.

Gest was permitted to grant the 25-cent raise, it was said at the union, as the Hippodrome pays (Continued on page 12.)

CHORISTERS AND OTHERS TALKING ABOUT DUES

Surprise Among A. E. A. at Action of Meeting.

Following the publication in Variety of the special meeting of the Chorus Equity Association, an offshoot of the Actor's Equity Association, which raised the dues of the Chorus Equity members to \$12 yearly, on a par with that charged A. E. A.'s, surprise was expressed at the action.

The surprise was occasioned through the Chorus Equity meeting, having 85 members present jamming through a resolution that bound the entire membership of that organization, nearly 4,000.

Members of the A. E. A. in discussing the matter said they could not understand it and while the increase they said did not affect them, the method they thought was most peculiar.

The new scale of dues for choristers goes into effect Jan. 1, next, when the semi-annual dues are payable. It is expected by that time the members of the Chorus Equity will make some outward display of the disfavor in which they hold the increased dues.

DROP IN THEATRE BUSINESS 33 1-3% SINCE ELECTION DAY

Box Office Statements of Broadway Attractions and Touring Companies Basis for Estimate—Last Week's Business in Some Houses Very Big.

Box office statements on Broadway's offerings and the general reports from touring attractions show business up to Wednesday to be off 33 1-3 per cent. over the figures considered normal for the month. Reaction from election generally, reaction in Wall Street following the wholesale shutting down of industries and the local effect in communities where mills closed, furnish the basis for the slump. Business last week due mostly to the holiday was flourishing, practically all box offices showing material jumps in takings. Pessimism, however, was the keynote in the opinions of producers over the outlook between now and the Christmas holidays.

Industrial conditions are hurting business on the road without doubt. Managers reason that the effect of mills closing or going on part time is bound to reflex in New York sooner or later. The raid on industrial stocks appeared to slam the shows early this week. Brokerage houses started issuing general calls for fresh margins Monday, indicating the tightness of money.

New high marks for Broadway successes came with the nine performances of last week, the election day affording the extra show. "Mary" at the Knickerbocker jumped into the leadership, which has changed frequently this fall, by getting close to \$30,000. The attraction is drawing a continuous box office line which few or no other current attractions can boast of. "Hitchy-Koo" at the New Amsterdam and Fred Stone in "Tip Top" at the Globe ranked second. The latter with "Mary" easily tops in demand but "Hitchy" was off early this week. The "Greenwich Village Follies" at the Shubert and "Broadway Brevities" at the Winter Garden rated \$24,000 for last week. "Tickle Me" at the Selwyn and "Honeydew" followed with the pace over \$20,000. The new "Half Moon" turned a good week with over \$22,000 at the Liberty aided by two \$5 performances (opening and election). This attraction, however, does not class as a smash to date and will probably figure with the leaders for a limited period.

"Mecca," which classes as a spectacle, went to its biggest business last week, getting a gross of \$34,500. "Happy Times" at the Hippodrome notched its pace by getting \$72,600; that, however, was not the Hip's biggest week this season. "Welcome Stranger" at the Cohan & Harris continues to lead the comedies beating \$20,000 last week via the three matinee route. Agency call for this attraction has weakened but the box office trade

is holding up strongly. "The Rat" came close to the same mark at the Morosco. Cohan's "Meanest Man in the World" accomplished a week close to \$19,000 at the Hudson, establishing its firmness as a "smash." "Enter Madame" at the Fulton found new figures with an \$18,000 week, while the tiny Little Theatre with "The First Year" lofted \$12,000 with the help of a \$5 election night scale.

"The Mirage" at the Times Square ranks as a phenomenon. (Continued on page 13.)

DEATH ENDS BOOKING DEAL

Court Rules Syndicate Southern Contract Has Lapsed.

In the breach of contract suit begun by Albert Weis (deceased), the American Theatrical Exchange and the Greenwich Theatrical Circuit against Marc Klav, A. L. Erlanger and Charles Frohman (deceased), Justice Giegerich handed down a decision in the N. Y. Supreme Court last week sustaining the defendants' demurrers to the complaint on the grounds the plaintiffs have no legal capacity to sue. The court said:—

"I think it must be held that the complaint fails to state a cause of action. The business in which all the parties were engaged, that of booking theatrical attractions, was of such personal character, dependent to so great an extent upon the individual qualifications of the different parties to the contract, that I think it should be held that the contract was not one which survived the death of any of the parties, and the only breach alleged occurred after the death of Charles Frohman . . . and of Albert Weis . . . whose executors are the ones who bring this action."

The contract in question was made on or about Dec. 7, 1910, for a period of ten years from Aug. 1, 1911, whereby the defendants were to book attractions owned and controlled by the complainants. The breach of contract alleged is that on or about Nov. 1, 1918, the defendants refused to continue to perform the terms of the agreement.

Mortimer Fishel, of Dittenhoefer, Fishel & Gerber, represented the defense.

"RITZ GIRL" REPEATING.

Low Fields' "Poor Little Ritz Girl" is to repeat at the Majestic, Brooklyn, next week. The attraction played the house three weeks ago. George Nicholas requested the date, though the show has been booked into Shubert's Teller theatre

CARROLL'S "DADDY DUMPLINS" AT REPUBLIC, SETTLING STORM

Carroll's "Lady of the Lamp" Stuck Under Two Weeks' Stop at \$8,000—"Pitter Patter" at Longacre Another "Stop" on Two Weeks' Below \$12,000—Shows Buying in to Make Gross Good.

Nov. 22 Earl Carroll's "Daddy Dumplins" will open at the Republic, replacing Earl Carroll's "Lady of the Lamp," now there, and incidentally smoothing down the storm raging for some time before between A. H. Woods of the theatre and Carroll, author-producer of the plays.

When Carroll reached an agreement with Woods, who was then part owner of the "Lamp" piece with Carroll, to have the play run at the Republic, Carroll somehow secured an agreement calling for his show to vacate after two successive weeks when the gross receipt fell below \$8,000. Later Woods sold his interest in the "Lamp" to one Risberg for \$10,000, thought a good sale at the time by the theatre owner. A condition of the sale was that Woods' agreement for the house with Carroll should remain undisturbed and in effect.

Woods blithely accepted the coin for his interest, firm in the opinion "The Lady of the Lamp" would linger its two successive weeks and "blow." He failed to take young Mr. Carroll into his thoughtful consideration. "Two successive weeks" in a housing agreement is exceptional. Carroll found it so. When the "Lamp" play dropped to \$7,000 or \$6,000 in one week, Earl sent her up again to eight the next week, even if he had to buy \$1,000 worth of tickets himself, more or less.

The weeks passed, but somehow "The Lady of the Lamp" got to eight on the alternate week. Woods started to ponder the thing over. He found when Carroll bought his thousand dollars' worth of tickets they went into Joe Lebiang's cut-rate ticket office. Woods sent for Lebiang. He told the busy Joe that Carroll had but one show, while Woods had many shows and several theatres. So it was left for Lebiang to choose. After that Carroll organized "theatre parties," "clubs" and what not, selling them tickets at a discount or giving them away. Anything to make the eight.

Meantime the Woods office found that the lights were burning in front of the Republic after 3:15 p. m. Then they were shut off after 8:30. Other matters annoyed Mr. Carroll as an inexperienced manager and producer who was fast learning. He sent word to Woods to keep it up, as he had concluded to hid onto the Republic for the remainder of the season, having found another way to make the eight every other week.

During these manoeuvres young Mr. Carroll, pleasant, suave and gentlemanly, was the only one around "The Lady of the Lamp" making any money. His profit on his share of the gross ran to \$1,000, more or less, weekly, but the earnings were going right back into the box office.

When the Selwyns came along. They had "Sonny" and Carroll had the Republic. Woods was with the Selwyns. They offered Carroll \$10,000 to take himself and show out of the Republic. Carroll said it had become a matter of principle with him; ten thousand meant nothing just then; he was broke anyway and he intended keeping right on. So "Sonny" went into storage, temporarily.

Everything being blocked, Woods sent for Carroll and Carroll went. Woods said selling tickets to private parties at a discount was injuring the standing of his Republic theatre. Carroll replied that turning off lights at 8:30 hurt his feelings. Woods said he would order the box office not to sell Carroll any tickets. Carroll answered if Woods waited long enough he wouldn't have any money left to buy tickets. Then they got down to business with Woods proposing that Carroll withdraw "The Lady" and insert "Dumplings" in its place, provided Carroll guaranteed Woods that the Republic would give Woods at least \$4,000 weekly. Carroll said he would guarantee anything his name was attached to, which is the reason "Daddy Dumplins" opens at the Republic Nov. 22, with Carroll still there, while any number of producers have been willing to give

P. M. A. TRANSFER URGED.

Haulage Costs Up 200 Per Cent. Inspires Idea.

Following the heavy increases in baggage transfer costs for New York this season a manager has suggested the Producing Managers' Association form its own transfer system. It is claimed the only way out, though the matter has not been officially considered by the P. M. A. The new transfer schedules which went into effect in September call for \$25 per load for Saturday night hauls. As each 40-foot truck counts as two loads the actual cost per trip from station to theatre is \$50. Recently a musical show arriving in New York Monday incurred a transfer bill of around \$175 to move the show to Brooklyn, the rate for week days being \$18 per load.

As the attraction went out on Saturday the cost amounted to a total of \$225. The transfer bill for the week was around \$400 which a few seasons ago would have paid the rail transportation of a musical show for a sizeable jump.

The actual increase in transfer hauling in the last two years is over 200 per cent. Included is the price for trucks, now costing \$1.25 per piece.

"JUNE LOVE" CAST.

"June Love" is the title of the new Rudolph Friml musical comedy shortly to be produced. The book is by William H. Post and Charlotte Thompson, with lyrics by Brian Hooker, author of the grand opera "Mona."

In the cast will be Else Alder, Zoe Barnett, J. M. Kerrigan, Charles Meakins, John Rutherford, Jessie Reiph, Louise Mackintosh, Doris Mitchell, Queenie Smith, Averell Harris, T. Tomamoto, Sacha Piatov. Dave Bennett is staging the numbers.

New People for "Humming Bird."

Maud Fulton and "The Humming Bird" company will lay off for a few weeks in New York before opening, giving new members of the cast a chance to rehearse.

Several substitutions were decided on before the metropolitan opening.

Woods another thing he wanted for the Republic for weeks past.

Last week, at the commencement of it, Carroll inserted a pleading, sad, sobbing advertisement in the Sunday papers, asking the public to please call to see "The Lady of the Lamp." He knew it was a good play because he had written it, and they could have their money back if not agreeing with him. The extra advertising cost young Mr. Carroll \$1,100, but sent the gross to \$8,100 on one of the alternate weeks Woods dreaded to see come around.

Another case of a "stop" on two successive weeks is "Pitter Patter" at the Longacre. Larry Weber made that agreement for the house with the half dozen or so interested in the "Pitter" show, which is musical. Last week it did \$11,500, and some one slipped the extra five hundred in the box office to enable it to go over the top while Weber kept his ear to the phone on the final count. "Pitter Patter" opened on a Tuesday. Its week ends Monday night. Last Monday afternoon the show had done up to that time, on the week, \$11,000, with one performance to go (Monday evening). All of the "Patter" producers were on the qui vive Monday p. m., stating that show had done never less than one thousand to a night performance, but they were ready to make good the twelve if flopping Monday evening. They made it.

That the show is getting 60 per cent of the gross at the Longacre and the house the other 40 per cent may account for Mr. Weber's anguish, starting with the first week "Pitter Patter" opened there.

The two "stop" agreements may put an end to the "two successive weeks" hereafter in Broadway theatre contracts.

"ERMINIE" REVIVED; OPENS IN BALTIMORE

Francis Wilson, DeWolf Hopper, Alex Clark and Madge Lessing in Cast.

Cadeaux (his original character)..... Francis Wilson
Ravennes De Wolf Hopper
Marquis de Pomert Robert Broderick
Chevalier de Barbazon Alexander Clark
Eugene Marcel Warren Proctor
Captain de Launcey Madge Lessing
Simon Adrian Morgan
Erminie Irene Wilson
Princess de Grampouner (original character) Jennie Weathersby
Javotte Rosamund Whiteside

Baltimore, Nov. 10.

Lovers of the old comic opera, "Erminie," turned out in force Monday at the Academy to witness the premiere of the second revival, and were enthusiastic in the reception to the excellent cast.

Heading the cast are Francis Wilson and DeWolf Hopper. The others seem endowed with an understanding of their roles, and the unique kind of composition to which "Erminie" belongs.

Irene Williams in the title role has a sweet romantic voice and an appealing face. The chorus sings well and adds greatly to the sustaining of the quaint drollery and bewigged and powdered atmosphere.

The audience Monday just wallowed in delight, to be more expressive than elegant, as the old tunes were sung and the familiar situations trotted out. "Caddy," trembling on his knees, proving an alibi to the lowering Ravennes or sliding down the stairs.

Although some of the puns seem a bit old-fashioned Mr. Wilson is funny and Mr. Hopper is an admirable first assistant. Their curtain speech, after the second act, was the hit of the evening. The ensemble singing in the "Lullaby" and "Good Night" numbers is superb.

The stage settings are complete, and the combination with the costumes form an exquisite spectacle.

ROOF SHOW FOR LONDON.

Art Hickman's Band to Play for Dancing.

Located above the Criterion Restaurant in Piccadilly Circus will be the first roof garden London has ever had. The policy of the show will closely resemble the Ziegfeld Frolic here and in addition will have Art Hickman's Orchestra as another means of Americanizing the roof. Another orchestra that will play during the dinner hour is that of Colombo, an Italian violinist, who played for some time at the Russian imperial court.

Scenic decoration for the garden are laid on the lines of an Italian garden for atmosphere. Albert de Courville is sponsoring the "Frolic" and it is more than probable that London will soon have its full quota of entertainment as to the midnight roof variety.

SCHOOLBOY'S "FOLLIES" WIFE

Boston, Nov. 10.

Jessie Reed, one of the "Follies" girls, has been married to Daniel O. Caswell, supposed to be the son of a wealthy Cleveland family, according to a statement of the young woman. She says the marriage was performed at Pawtucket, R. I., last Saturday, but no record of the marriage could be found.

She was out of the show for the Saturday afternoon performance, but returned Saturday night and played and has played every performance since. The romance is said to have started when Caswell saw the Reed girl on a New York train while the company was on the way to this city. He later arranged a meeting and the affair of Saturday was the culmination. Caswell admits having been dismissed from several private schools. He has been prominent about town since the show hit in here.

"MARY" CLOSED FOR ENGLAND

The deal for the English rights to "Mary" was not definitely closed until this week, when representatives of J. L. Sacks of London paid to Geo. M. Cohan \$10,000 advance royalty on the production.

A report several weeks ago said the deal had been closed, but this was denied at the Cohan office, where it was stated that a contract was pending.

Late last week the final installment of money for the payment of advance royalty was received from abroad and the contract consummated.

NO CHANCE FOR HALF OF 15 SHOWS SEEKING B'WAY STANDS

Dozen Around New York While Six More Are Rehearsing—"Jimmie" and Brady Piece Premieres for Next Week—Where Will "Erminie" Go?

INCREASE SICK BENEFIT.

Treasurers' Club Amends By-Law and Elects Officers.

At the 31st annual meeting of the Treasurers' Club of America held last week at the Booth, an important amendment to the by-laws was adopted with the provision in the sick-benefit being increased from \$10 to \$20 for 10 weeks.

In the report of the treasurer it was stated the club had \$33,000 to its credit on deposit in bonds, securities and cash.

In accordance with section 1 of article 11 of the constitution, the duty developing on the president and the past presidents of the club to act as a Nominating Committee to nominate the list of officers for the coming year was followed with the following elected to various offices:

Harry B. Nelmes (Belmont), president; Allan J. Schnebbe (Hudson), vice-president; Sol De Vries (Winter Garden), treasurer; Louis A. Morgenstern (Empire), financial secretary; Jas. F. McEntee (Royal), recording secretary. The counsel is A. L. Jacobs.

The Board of Governors including past presidents has Max Hirsch and Jed F. Shaw, including also Alfred T. Darling (Royal), Bernard Klawans (Cort), Jerome B. Flynn (Hudson), Robert McCall (Belasco), Lep Solomon (Cohan-Harris), Clarence D. Jacobson, Leon Spachner (Vanderbilt), James Vincent (Hippodrome). The auditors are Mack Hilliard (Selwyn), Charles Harris (Longacre) and Sol Schwartz (Palace).

The following were elected to membership: Thomas Burke (Comedy), John A. Mahoney (Hudson) and Julius Schleissstein (Liberty).

An "In Memoriam" engraved and bound in morocco was presented to the widow of James H. J. Scullion as an expression of condolence.

SHUBERTS WIN SKIRMISH.

Louisville, Nov. 10.

The first skirmish in the fight for possession of the Strand, contained in the Masonic Building, was won Monday by Edward M. Flexner, recent purchaser, representing the Shubert interests, when Judge Walter Evans ruled in Federal Court the occupants of the theatre must give possession. It may be appealed.

The eight-year lease, under which the amusement company occupies the property, states that the lessee is to give possession on 90 days' notice, following a bona fide sale. Attorneys for the defendant contended the Grand Lodge of Kentucky, the original lessor, had placed the above clause in the lease for its own use and that the clause became invalid when the lodge transferred the property to the Masonic Widows' and Orphans' Home, who sold it to Mr. Flexner. Judge Evans ruled that the entire lease was valid and there was nothing in the testimony to show that the Grand Lodge intended to eliminate the disposition clause when it sold the building.

"BLUE EYES" OPENS XMAS.

"Blue Eyes," the first of the musical shows to be put on by Morris Rose and Lew Fields, will open Christmas at Harrisburg with Mollie King starred.

The show has three comedian roles, with book by Leon Gordon and Le Roy Clemens.

The lyrics and score were delivered by writers from Frisco, Z. Myers and I. B. Kornblum.

JOHN PHILLIP SOUSA IS 66

Duluth, Minn., Nov. 10.

Lieut. John Phillip Sousa celebrated his 66th birthday anniversary in Duluth Saturday and also celebrated the 28th anniversary of the formation of his famous band.

The March King literally ruled the city during the day and evening and was honored by officials and all the leading musical societies in the city.

There are at least 15 productions knocking at the portals of Broadway, but from the present outlook there does not seem to be very much chance of more than half of them breaking into the White Way until around the holidays. Next week "Jimmie," the new Arthur Hammerstein production, comes into the new Apollo theatre, and "The Catspaw," the new William A. Brady production, with Mary Nash and Jose Ruben, is to be seen at the Playhouse.

The others lingering on the outskirts include "The Champion," with Grant Mitchell, which Sam Harris has produced; Tom Wise in "The Proper Spirit," "The Young Visitors," "At Villa Rose," "Here and There" (which is "Piccadilly to Broadway" renamed), "The Dauntless Three," "Princess Virtue," "Cornered," "Daddy Dumplins," "Lady Billy," "Ele Needs the Money" and "Transplanting Jean."

In rehearsal right now are about six productions, the majority of which will require large houses. It seems it is going to be a difficult question as to where George C. Tyler is going to place his all-star revival of "Erminie," with De Wolf Hopper and Francis Wilson heading the cast.

STAGE HANDS' TROUBLE.

(Continued from page 11.)

\$3.50 a performance. There has been some talk of bringing in outside men by the managers to work the shows. If this was done the union people stated, the local union would naturally take action, and such action by the managers would bring about a crisis that might develop in ways too numerous to mention. The inference in this statement, which the union man agreed was correct, was that if the managers brought in outsiders a real strike would certainly result, with the possibilities of "smoking in" other theatrical unions.

The stage hands' union is under a specific contract of two years with the theatre managers at agreed terms and scales. About three weeks ago when the stage hands' representatives requested the managers to consider an increase in wages the stage hands were referred to that contract.

An international labor body cannot recognize an illegal strike. A strike regularly and officially called by a local in the face of an outstanding contract would be declared "outlaw" by the international.

Several similar cases in labor matters have arisen in New York during this year in various trades.

The shifting was due to draw action on the part of the managers Wednesday when it was reported that a U. M. P. A. official was in conference with President Lemke of the I. A. T. S. E. Managers allege the shifting is a violation of the contract, and a protest was due to be made to the international as the I. A. T. S. E. had guaranteed the contract.

It is likely the managers will ask the international for the privilege of bringing in crews from outside New York, basing that on the alleged breaching of the contract. They maintain the agreement guarantees that competent men will be furnished at all times. If performances are dragged through the action of the local union in permitting the shifting of men the crews are to be regarded as incompetent and the right to bring men from other cities attains, the managers argue.

HOFFMAN'S COMEDY-DRAMA

Aaron Hoffman is working on a new comedy drama which Charles Dillingham is to produce. The title is yet undecided but the theme is to be somewhat along typical Hoffman lines.

The star has been selected but no announcement made as he is under contract to another management.

CHILI BEAN

SHOWS IN N. Y. AND COMMENT

"**Afgar**," Central (1st week). Opened to \$10 top Monday, getting \$5,808. Went over \$18,000 for only week out of town (Hartford) last week. Alice Delysia and Lupino Lane won praise of critics, the French star's work being classed as most exceptional.

"**Anna Ascends**," Playhouse (8th week). Will stop Saturday. "The Cat's Paw," well received out of town last spring under title of "Man and Woman," succeeds next week.

"**Bab**," Park (4th week). Went to \$12,000 last week, election aiding, business late in the week being capacity. Looks like this comedy would settle to a pace between \$10,000 and \$11,000 weekly.

"**Bad Man**," Comedy (11th week). Little difference in weekly pace. Just under \$12,000 last week, excellent figure for this house. Should establish real run.

"**Because of Helen**," Punch & Judy (7th week). \$5,250 last week, with election, but looks like too tough a fight to hold on in New York, and if other city time is available it would move along.

"**Broadway Brevities**," Winter Garden (7th week). Hung around \$24,000 last week with election, showing considerable drop. Five new numbers in show, which is being readied gradually for road tour, starting around Christmas.

"**Call the Doctor**," Empire (11th week). Has about another month to go, with "Mary Rose" with Ruth Chatterton, scheduled for the holiday time. The gross for last week jumped to \$11,700.

"**Enter Madame**," Fulton (12th week). Extra performance (absent day) and holiday sale set this hit to new record for house and attraction, takings being \$13,000.

"**First Year**," Little (4th week). A sell-out, with better than \$12,000 gross last week. That possible through extra performance and \$5 top charged election night.

"**French Leave**," Belmont (1st week). First offering by Marc Klaw this season. Mr. and Mrs. Charles Coburn featured.

"**Gold Diggers**," Lyceum (58th week). Still at capacity and getting over that with standees. Jumped to \$16,700 last week, with extra matinee.

"**Good Times**," Hippodrome (14th week). \$12,650 last week, about the third biggest week of the season this far.

"**Greenwich Village Follies**," Shubert (11th week). Aided by Saturday prices on election night. \$24,000 last week. No extra performance.

"**Guest of Honor**," Broadhurst (8th week). Extra performance sent this one to \$10,000 last week.

"**Half Moon**," Liberty (2d week). Around \$22,000 for the first week, this gross being won via \$5 top for opening and election night. Show rated to pull big takings for limited period. Attraction not a smash.

"**Hitchy-Koo**," New Amsterdam (4th week). H. P. Huntley went out of cast last week. Lawrence Grossmith in. Show topped \$27,000 last week. Nothing positive as to long run.

"**Honeydew**," Casino (10th week). Joe Weber didn't get his wish of topping \$25,000 last week, but the show with the \$5 election night got \$23,500 gross.

"**Irene**," Vanderbilt (51st week). Still capacity from every angle. Not a bit of slackening in the demand at the box-office or agencies.

"**Jim Jam Jams**," Cort (6th week). Little under \$16,500 last week; regular matinees played. Sale for this week and next indicative of jump in receipts.

"**Just Suppose**," Henry Miller (2d week). Charming comedy which should figure between \$8,000 and \$9,000 weekly.

"**Kissing Time**," Astor (5th week). Moved over from the Lyric, where it spent the first four weeks, getting \$13,692 on its last week there.

"**Lady of the Lamp**," Republic (13th week). Leaves after next week starting for the road on subway time. "Daddy Dumplings," another Earl Carroll show, succeeds.

"**Ladies' Night**," Eltinge (14th week). Continues to figure as the farce success on the list and business pace is good. \$13,600 last week.

"**Little Old New York**," Plymouth (10th week). The extra matinee last week figured in better than \$15,000 last week. Regarded as a stinker, drawing smart audiences.

"**Lightnin'**," Gaiety (113th week). With the extra holiday business \$16,000.

"**Mary**," Knickerbocker (4th week). The tremendous Geo. M. Cohan hit, \$27,500 last week.

"**Meanest Man in the World**," Hudson (5th week). Extra performance went to nearly \$19,000. New gross for attraction and close to record top established last season by "Clarence."

"**Mecca**," Century (6th week). Biggest week, \$34,350, doing almost \$10,000 on Saturday.

"**One**," Belasco (9th week). Little over \$11,000 last week, with a new attraction slated in about six weeks.

"**Opportunity**," 48th St. (16th week). Just about washed up and ready

to depart. Under \$7,000 last week.

"**Outrageous Mrs. Palmer**," 39th St. (5th week). With extra holiday business touched \$8,500, enough to stay but no knockout.

"**Pitter Patter**," Longacre (7th week). Did \$12,500 last week, which tops the stop limit by \$500. Indications early this week were that the show was picking up. Possibility that Ernest Truex may succeed Kent in the production.

"**Prince and Pauper**," Booth (2d week). Business for initial week and general interest make chances for success bright. Better than \$12,000, election figuring.

"**Spanish Love**," Maxine Elliott (13th week). Is one of those shows having peculiar drawing power. Last week \$13,500.

"**The Bat**," Morosco (12th week). With standing room the rule went to \$20,475 last week. Three matinees.

"**The Mandarin**," Princess (1st week). "Blue Bonnet" withdrawn suddenly though not unexpectedly, leaving house available for "The Mandarin," opened Tuesday.

"**The Mirage**," Times Square (7th week). With the prices chopped business has held up. Last week with extra performance gross went to \$16,386.

"**The Tavern**," Cohan (7th week). Best gross last week, with \$13,400 bettered, extra matinee figuring. Attraction has been nursed and steadily climbed in the last month.

"**Skin Gama**," Bijou (4th week). Galesworthy play which has drawn much interest. Business at around \$10,000 last week considered good for this house.

"**Tip Top**," Globe (6th week). Wall of the musical hits, shares demand with "Mary." Last week \$24,000.

"**Three Live Ghosts**," Bayes (7th week). Around \$9,000 last week, spells good profit. Can clear a margin on the right side at \$5,000.

"**Tickle Me**," Selwyn (13th week). Stands up with the musical leaders. \$20,000 last week without extra performance. Looks big until spring.

"**Woman of Bronze**," Frazee (10th week). Went to \$12,000 aided by extra matinee. The gross about the house's normal capacity for eight performances. Dramatic success.

"**Welcome Stranger**," Cohan & Harris (9th week). Extra matinee sent gross over \$20,000 last week. Agencies not getting much call, box office being played strongly, with same peculiar class of patrons as show steadily drew when on long run in Chicago.

"**Way Down East**," 44th Street (11th week) \$19,750 last week, record breaker for a film. Picture will remain until spring now believed.

"**Over the Hill**," Lyric (6th week). This Fox film opened at the Astor, moved to Bayes, thence to Central, where it got over \$13,000 last week. Last Sunday opened at Lyric with greater capacity.

PRODUCTION ENGAGEMENTS.

Barrett Greenwood, Emily Lea, Wilner & Romberg's production.

Sketch by newspaper man, Charles Kenmore Ulrich, with cast holding three people, featuring Sidney Sheppard, a Hebrew comedian from the West.

Ben Bernie, Marilyn Miller show, "Sally in Our Alley."

Norman Hackett for "The Toy Girl" (H. H. Frazee). [Mr. Hackett denies he has signed for "The Sign on the Door."]

Watson Sisters, Sammy White, new "Passing Show."

Josephine Hannon, new Wilner & Romberg show.

Harold Anstruther, "The Young Visitors" (William A. Brady play, with Alice Brady).

Pauline Lord and Robert T. Haines, Arthur Hopkins' "Samson and Delilah."

Lawrence Grossmith, replacing G. P. Huntley in "Hitchy-Koo," New Amsterdam.

William Courtenay and Lola Fisher, "Honors Are Even" (Selwyns).

Carlotta Monterey, to support Robert Warwick in "The Dauntless Three."

THREE SHOWS CLOSE.

"The Royal Yagabond" at Des Moines Saturday. "Civilian Clothes" in St. Paul, same night, and also "Some Colonel" with Richard Carle at Norfolk, Va.

IRENE FENWICK IN "PAGANS"

Irene Fenwick will play the lead opposite the junior Shildkrant in Wilner & Romberg's production of "Pagans."

"Always You" Extended.

"Always You" with Irene Franklin and Ralph Herz, at the Rivera-Shubert, New York, this week has had its road time extended for 12 weeks.

Four of them will be spent in Philadelphia.

2 OF NEW TRIO SEEM SET FOR CHICAGO HITS

"Not So Long Ago" Appears in Doubt.

Chicago, Nov. 10.

Business still keeping up at the good shows, the biggest demand being for "Smilin' Through" and "Declassee" in the order mentioned. Of the three shows opening last week, "Happy-Go-Lucky," "Monsieur Beaucaire" and "Not So Long Ago," the two first mentioned look as if they are in, with the third not so sure. Estimates for the week:

"**Declassee**" (Powers, 5th week). Still a sellout and holding to \$21,000.

"**The Blue Flame**" (Garrick, 2d week). Started like a house on fire, but dropped again. Will do around \$16,000, with only three more weeks, to be followed by "Irene."

"**Scandals**" (Colonial, 5th week). Still holding to big business around \$24,000.

"**Honey Girl**" (Cohan's Grand, 9th week). Still running strong and went to \$17,000 with the help of election night. Will stay until the holidays giving way to "The Hot-Tentot."

"**Smilin' Through**" (Cort, 3rd week). Tremendous hit, a sell-out at every show. Getting oceans of publicity. Doing \$16,000, which is the biggest this house has ever done since its opening.

"**Buddies**" (Woods, 14th week). The extraordinary publicity and press work done by that astute manager, J. J. Rosenthal, has stretched this show into a record-breaker. Actual figures were \$14,964 and still going strong.

"**Abraham Lincoln**" (Blackstone, 6th week). Getting the elite of the town, touched a little less than \$17,000.

"**Adam and Eva**" (La Salle, 9th week). Though not doing a record-breaking business, still profitable enough to stay until the holidays; \$12,000.

"**Passion Flower**" (Central, 9th week). The surprise show of this season, the wise-crackers not giving it a chance. Leaves next week with nothing announced to replace it; maybe "Little Miss Chaunty"; \$9,200.

"**The Dreamer**" (Princess, 3rd week). Woke up and moved on. Show kidded and never had much chance. Receipts negligible.

"**Not So Long Ago**" (Studebaker, 1st week). Not so good. Treated fairly well by the critics but figured as doubtful. Around \$9,000.

"**Happy-Go-Lucky**" (Playhouse, 1st week). The critics ate this show up, hook, line and sinker, the result being a little better than \$10,000. Figured to stay here about eight weeks.

"**The Storm**" (Olympic, 10th week). Getting some unusual publicity, with same prices. It was rumored that this show was using cut rates, but upon being investigated this was found erroneous, the rumor originating from the fact that the press agent had interested several big clubs, teachers, etc., in taking large blocks of tickets. Did almost \$14,000. Making money for show and house. Good for a long visit yet.

"**Monsieur Beaucaire**" (Illinois, 1st week). Received some very good notices and looks good for at least six weeks. Spoken of as very high-browish comparing favorably with "Apple Blossoms"; \$19,500.

N. O. BIGGEST WEEK.

Election Day with Increased Admissions.

New Orleans, Nov. 10.

Last week was the biggest in the history of every theatre in New Orleans. Annette Kellermann at the Orpheum broke the record of the house by over \$1,000, leaving a mark that will be hard to duplicate.

The Tulane with Field's Minstrels got nearly \$21,000, the largest gross that record-breaking organization has ever played to, and it has some tremendous returns tucked away in its annals.

Pantages had its best week since opening, and the Crescent, with Loew vaudeville, achieved its largest returns to date. The Palace, generally referred to as the South's financial earthquake, stood up several hundred more than is usually the case at all performances, bettering its best.

The raise in admission with Sunday and two holidays in succession brought the avalanche of currency. This week "The Man Who Came Back" opened to usual capacity business at the Tulane. The company is somewhat below road standards around here. The play's "opium den" scene, its only mark as far as the local audience was concerned, should draw here.

Isabelle Moore in "Brevities."

Isabelle Moore joined "Broadway Brevities" last week. While not exactly replacing Edith Hallor, she is singing three numbers formerly done by the latter.

NEWS OF THE DAILIES

George Blumenthal, manager of the Oscar Hammerstein Memorial Fund, accused of irregularities in connection with a benefit performance at the Manhattan, caused the arrest of his accuser, W. Percival Monger, a music critic, on a civil order. Blumenthal charges libel and false arrest and is suing for \$100,000 for alleged defamation of character and false arrest. Monger had Blumenthal arrested last September following the Hammerstein benefit, but the Grand Jury refused to consider charges of larceny. Now Blumenthal promises "sensational developments."

Dr. Freeman Ward of New York was examined last week in the suit to break the will of the late Mrs. Margaret C. Cole, widow of the circus man. He admitted that he managed Mrs. Cole's financial affairs, but denied he knew anything of her last will in 1916 by which no provision was made for her relatives. In previous testaments Mrs. Cole had remembered her nieces and other relatives. The relatives allege the final will was made while Mrs. Cole was incompetent and under undue influence. Mrs. Cole's diamonds, worth \$100,000, were willed to Dr. Ward's wife.

The newspapers tried to get some expression of his policies from Judge Miller, newly elected Governor of New York and regarded with some uncertainty by the theatre people, but without result. The Judge is vacationing in Atlantic City. Asked what he was going to do about Sunday picture shows, Sunday baseball and legalized boxing, he replied, "These things are off my mind. I will not discuss them until I return to Syracuse." His vacation will last two weeks.

After cutting down the space allotted to theatricals for some time, the New York Sunday "World" has become more generous. Last Sunday a new department appeared on the theatrical page entitled "New Stories and Studies in a Make-Believe World," a collection of scattered items which furnishes a good

opportunity for ingenious press agents to break into type.

The prize publicity stunt of the Sunday metropolitan newspapers was a full page color layout in the "World" Magazine, illustrated and stud-headed, telling how William Harris, Jr., puts on frivolous plays ("East Is West") to make money, and then gambles with a high-class production like "Abraham Lincoln" for his own artistic satisfaction.

William Faversham is reported to have undertaken the production in this country of a series of one-act plays by Sir Rabindranath Tagore, the Hindu poet, who won the Nobel prize for literature. Tagore witnessed Faversham's "Prince and Pauper" one night recently, and the plan to produce some of his plays was entered into during a dressing-room conversation.

Irish sympathizers created a disturbance at the Capitol Sunday by tearing down the British flag over the marquee. The emblem had been placed among the flags of the Allies as part of the Armistice week drive for the Red Cross. Philip T. Case, the house manager, was concerned in a rough and tumble on the sidewalk with one of the disturbers.

Mrs. Fiske ended her tour in "Miss Nelly of N'Orleans" last week, according to schedule, and will prepare "Wake Up, Jonathan," by Hatcher Hughes and Elmer Rice, to be staged by Harrison Grey Fiske under William Harris, Jr.'s management.

Andreas Dippel, grand opera impresario, is engaged in selling life insurance in Chicago. He is said to have lost several hundred thousand dollars in business ventures. A testimonial will be tendered to him in Orchestra Hall, Chicago, Dec. 3.

With Edward L. Bernays out in Chicago handling Marc Klaw's "Sonya," the publicity for "French Leave" is being done here by Anselley H. Whittendale.

BROADWAY DOWN 33 1-3%.

(Continued from page 11.)

Edgar Selwyn wrote the drama, which was panned 100 per cent., that is, all the dailies took a shot at it. Yet its second night was 100 per cent. capacity. That feat is unique. Recently the attraction reduced its top to \$2.50. Last week it drew \$15,356, an extra matinee aiding. The gross drawn by this show has been up with the dramatic leaders since opening. "The Tavern" beat \$13,000 at the Cohan last week, with the help of an extra show, and should hit a \$12,000 pace weekly.

"Afgar" lead in interest among the trio of Broadway premieres this week, Alice Delysia getting the critics' attention. The attraction was a London success. Whether it can get a big enough gross at the Central to net a profit is not sure, and there was consideration by the management to send the top to \$5 nightly. "French Leave" with the Coburns bowed into the Belmont and "The Mandarin" at the Princess. Another premiere came with "Heartbreak House," by George Bernard Shaw, which the Theatre Guild offered at the Garrick Wednesday night.

Next week has three openings with "Jimmie," a new Arthur Hammerstein musical piece, lighting up the Selwyns' new Apollo; "Samson and Delilah," with the Jewish star, Ben Ami, will be offered by Arthur Hopkins at the Greenwich Village, and "Man and Woman," retitled "The Cat's Paw," which W. A. Brady will offer at the Playhouse, succeeding "Anna Ascends."

This week a number of mid-week matinees have been shifted to Thursday, which is Armistice Day, and several successes are working in another extra performance.

Of course the agencies have been doing very well this season and last week with the Election Day holiday proved a clean-up for them. This week, however, business in all of the agencies was reported off with the result that a lot of last week's profits were being eaten up in dead-wood.

All the agencies, however, are going along despite the fact that there are now two investigations under way into their method of business. The Evening World started one which is being conducted by Sophie Irene Loeb, and Internal Revenue Collector Edwards has instituted another, because he says the Government is being defrauded out of its due taxes. Both of these investigations are believed to have been suggested by

one of the big agencies in an effort to wipe out the smaller fry.

At present there are 27 attractions listed at the agencies as buys. Of these there are at least 11 shows that are not selling out and it is on these attractions that the specs are getting stuck, so the hits have to pay for the loss. The complete list of buys includes "One" (Bollasco), "The Skin Game" (Bijou), "Prince and Pauper" (Booth), "Afgar" (Central), "The Bad Man" (Comedy), "Jim Jam Jams" (Cort), "Ladies' Night" (Eltinge), "Call the Doctor" (Empire), "Woman of Bronze" (Frazee), "Enter Madame" (Fulton), "Tip Top" (Globe), "Just Suppose" (Miller), "Meanest Man in the World" (Hudson), "Mary" (Knickerbocker), "Half Moon" (Liberty), "First Year" (Little), "Pitter Patter" (Longacre), "Gold Diggers" (Lyceum), "Spanish Love" (Elliott), "The Bat" (Morosco), "Hitchy-Koo" (New Amsterdam), "Three Live Ghosts" (Bayes), "Tickle Me" (Selwyn), "Greenwich Village Follies" (Shubert), "Outrageous Mrs. Palmer" (39th St.), "Mirage" (Times Sq.), and "Broadway Brevities" (Winter Garden).

In the cut rates there were but 13 attractions listed, but judging from the business that was being done against that in the advance agencies it looks as though the managers are going to welcome the Joe Leblang outlet before long. Those on sale were "Kissing Time" (Astor), "Guest of Honor" (Broadhurst), "Century Revue" (Century Roof), "Opportunity" (48th St.), "Pitter Patter" (Longacre), "The Storm" (Manhattan O. H.), "Three Live Ghosts" (Bayes), "Anna Ascends" (Playhouse), "Because of Helen" (Punch & Judy), "Lady of the Lamp" (Republic), "Outrageous Mrs. Palmer" (39th St.), "Broadway Brevities" (Winter Garden).

There is a coincidence that five of the attractions listed at cut rates also included in the broker's "outright buy" list, with the cut rates getting theirs as regulars from the houses.

E. Lyle Sweet Traveling.

E. Lyle Sweet, general director for the Comstock & Geat spectacles, has left New York to make a tour of the road companies. The first that he will visit is "Chu Chia Chow," joining the organization in Calgary to whip it into shape for the San Francisco engagement opening Dec. 6.

After that he will travel to "Aphrodite," catching it at St. Louis.

OUT OF TOWN REVIEWS

THE PROPER SPIRIT.

PROLOG.
 Captain John Baldwin.....Ralph Dean
 Peter Bentley.....Frederic Burt
 Grace Reynolds.....Helen Stewart
 Pinckney Fairfax.....Tom Wise
 William Graves.....Raymond Van Steeie

PLAY.
 Manus McFadden.....Harry J. Lane
 Carter.....Lawrence Williams
 James Carpenter.....Frank Thomas
 Major Pinckney Fairfax.....Tom Wise
 Doctor Higgins.....Gabriel Ravenelle
 Julia White.....Marion Kerby
 Peter Bentley.....Frederic Burt
 Margie Mason.....Sylvia Field
 Richard Short.....Elliott Nugent
 Messenger Boy.....John D. Walsh

Syracuse, N. Y., Nov. 10.
 The new Robertson-Gordon brain child, which was whipped into shape at Binghamton Monday and Tuesday, and at Utica on Wednesday, is not destined to be the greatest play of the year, but it does register as one of the best of the comedy dramas offered in Syracuse during the new season. At times, there is a noticeable dearth of action, yet this flaw is partially redeemed by the bright lines with which the piece abounds. There is uncertainty of characters and theme; in this respect "The Proper Spirit" reflects the older type of drama.

The Pinckney Fairfax of Tom Wise adds another to his long list of character triumphs. His interpretation of the Marine Corps major, who suffers from philosophical indisposition and a before-prohibition thirst, is one of the outstanding treats that "The Proper Spirit" affords. Wise goes straight to your heart. His droll humor is never overdrawn.

Sharing honors with Wise is Frederic Burt, another selection which justifies to Mrs. Harris's excellent casting judgment. Burt is good as the ambitious newspaperman in the prolog, but is better as the "hack writer" of afteryears. He holds his audience's sympathy from the very start. Marion Kerby's Julia White is another delightful bit of character work. There is a finish to her colored servant that delights. Frank Thomas adds strength to the cast as James Carpenter. Harry J. Lane, Lawrence Williams, Gabriel Ravenelle, Ralph Dent, Helen Stewart, John D. Walsh and Sylvia Field fit in nicely, but Elliott Nugent does not impress as the dentist-thief.

"The Proper Spirit" is told in a prolog and three acts. The prolog introduces Capt. John Baldwin, a Tampa seagod who is running guns to Cuba, a newspaper acquaintance of Bentley; and Bentley's three close friends, Graves, who seeks a publisher's career; Fairfax, the jovial foe of labor, and Grace, the landlady's niece and secret fiancée of Bentley. Fairfax, commissioned in the Marines, comes to say farewell, and apprehends the hidden romance. After his departure Graves and Baldwin debate over a situation in Bentley's new story—just how a deserted husband would act. While Bentley is off to phone, Graves suggests the note stunt to convince Bentley that his plot is wrong. Grace agrees. The two notes are written, but Bentley reads only the first, and dashes off to accompany Baldwin.

The three acts that follow are 22 years later, in Bentley's room in W 46th street. His life ruined by his experience, Bentley has at last returned to New York, where he is writing cheap fiction under a variety of names. The presence of sleuths in Bentley's room reveals that there has been a robbery at Gen. Sanderson's, and that some one in the boarding house is under suspicion.

Through James Carpenter, his protege, himself a newspaperman who seeks fame as a novelist, Bentley is reunited with Fairfax, now a retired major, whose sole possessions are a gallon pitcher, and the recipe and makings for home hooch. Fairfax moves in to share Bentley's quarters or rather is moved in by Julia White, the colored girl with a thrust along the same lines as the Major's. Also living in the house are Dr. Richard Short, a dentist, and Margie Mason, who is admired by both Carpenter and Short. Likewise there's an inquisitive person, a Dr. Higgins, who pops in and out.

In the meantime, Fairfax's efforts to find out what happened to Bentley's romance are rebuked. So he contents himself with seeking a solution of the robbery, for which Carpenter is arrested after pawn-tickets are found in his pocket and one of the pieces of missing silver in his room. Carpenter's marriage to Margie depends upon his ability to "make good." Bentley turns over an order for a 60,000 word serial to him, and volunteers to correct a short story that Carpenter intends to enter in a contest.

Instead of correcting that story, however, Bentley writes another, based upon his own experience, as he believes it to be, and sends it in to the publisher. Here, the "wash back" through a door is used effectively. The third act finds the story accepted, likewise the serial. Carpenter, of course, is unable to understand it.

Fairfax's hooch-making is indirectly responsible for the clearing of Carpenter and the expose of Short as the thief. Using a picture

cord in straining the moonshine, Fairfax and Bentley find pawn-tickets pinned onto the back of the picture from which the cord was taken. Julia says they're from Short's room. They call him in and quiz him. Higgins is also present. After the confession, Higgins reveals himself as a detective inspector and Short is nabbed.

Fairfax then reopens the Grace episode. He has met Graves, who has told him the truth and who sends him the second note. Bentley is convinced at last that he has misjudged Grace and Graves. Enters Margie, who steals up and kisses Bentley. Her mother has read Carpenter's story, and sends him a moment that she had asked Bentley to bring her 22 years ago. The play ends with Bentley, Carpenter, Fairfax, Graves and Margie planning a trip "back home" where Margie's mother awaits.

The comedy falls to Wise and Miss Kerby. They make the most of every opportunity. The scenes where the hooch is concocted and tested are unusually humorous in a polite way. The lines that fall to Wise sparkle.

The play, of course, offers little opportunity for elaborate production. The first setting, the dormer room, is typical of a New York rooming house in the '90's. The costumes are of the period. Livingston Platt, the technical director, has done very well indeed in this respect. The last set is in keeping with the demands of the story.

Bahn.

SONYA.

A lackey.....Charles Webster
 A valet.....Thomas A. Rolfe
 Grand Duke.....Bennett Southard
 Grand Duke.....Paul McAllister
 Sonya.....Violet Heming
 The Prince.....Otto Kruger
 The Czar.....Philip Wood
 Court Physician.....Charles Fleming

Chicago, Nov. 10.
 Marc Klaw's initial presentation here—at a Shubert theatre, the Princess—as coming from the senior member of once the greatest theatrical dynasty is to be watched with respectful interest. Mr. Klaw offers in "Sonya" a flaming east-European success, cast to perfection, staged by the great Emanuel Reicher, and resulting in an impressive and dignified contribution to the theatre.

Whether "Sonya" will be a popular success depends on several things, one of them a fat blue pencil, said pencil to be wielded by a man without a heart. He must cut, and wherever he cuts he will let blood, for he will cut only beautiful lines; every line in the play is beautiful. Yet it must be bled, especially in the third act, where tension is the essential ingredient and even eloquence and sentiment must surrender to it. Another hazard to be determined is whether the public will accept a glorious romance with the beloved lovers torn apart at the end, sacrificing the biggest thing in life—love—for the cruellest thing in life—duty. Duty is a great topic to coin sweet phrases about, but is it sympathetic? There have been great successes with so-called "unhappy endings"—the greatest living success has one: "The Bird of Paradise." "Madame Butterfly" was a tragedy. But the heroines in those were victims; here the heroine is a volunteer. To be sure, her choice is noble, almost divine. But she is a sweetheart, not a goddess. The people should like "Sonya." Will they?

Probably not since "The Prisoner of Zenda" has there been a romance of royalty and the proletariat to compare with this one. There is no single combination in all the realms of dramatic imagination that can equal the combination of a prince and a peasant or a princess and a peasant. Utilizing this nucleus of all ages, "Sonya" finds several byways of its own toward play progress. Some of them are a little logey with detail. But in the main they are gripping. Gabriela Zapolska, the Polish author of the original script, wrote in that lumbering way typifying the art of his kind, the highest examples of which were done by Tolstol. Americans are more nervous and impatient. They fancy the Hungarian style, but the Russian has rarely come up to their petulant vibrations. Edith Ellis adapted Zapolska's masterpiece. For fidelity to the task she was probably an excellent selection. She left something to be desired, however, in that vulgar but here germane quality—speed.

Not that the tempo of "Sonya" should be hectic. But it should be accelerated, so that its story might be less torn by wordy interludes during which there is scant dramatic progress. One such interpolation is tremendously worth while—an interview between the dancing girl (Miss Heming) and the dying czar (Philip Wood), a scene of rare beauty in superlative emotional acting by both and in staccato writing. There is more repetition throughout than seems necessary, which a shrewd cutter might easily elude.

Otto Kruger, always a love-making juvenile in appearance, manners and tendencies, endearing him alike to men and women rises in this play to magnificent heights, reminding one of James K. Hackett in his most

triumphant epoch. Mr. Kruger earns stardom through the cumulative high lights of his personality and technique in a series of moods from melancholy royal dejection to jealousy, to dawning love, to passionate and pitiful affection, to almost insanity, to a great and heroic renunciation. His voice is charming, his manly physique is compelling, his many humors are colored with human and natural shades. It is a great role wonderfully well played.

Miss Heming is sweet, though not saccharine. Here is a role that ranges from the girliness of youth to the martyr courage of a saint. She never strikes a false chord and weaves a pathos into her every utterance and expression, holding for her that sympathetic interest which Sonya requires. She glids her person with an ingenious innocence which is always active, yet never beyond thorough plausibility; this is as much her glory as the author's. In her deep moments she is thrilling and fine.

Should "Sonya" be the success that it deserves two stars will unquestionably rise from it.

The remainder of the cast is in keeping. Bennett Southard as a diplomat, a bit of a "heavy," is superb in his uncompromising faith with his work. In the last act he beautifully rounds to a soft emotion, and as gracefully retires. In all the casting director here has been unusually canny. Heaven help "Sonya" if it is ever played by the uninspired.

The story is of a dancing girl, bought by the minister to bring an apathetic throne heir to himself and save him from his moody distaste for women. The prince falls in love—in time. The girl, too. It is a mad, sweet, impossible love—the greatest sort of love. The czar dies, the prince must make a matrimonial alliance of state or plunge a land into panic and bloody revolt. The girl who has taught him love has taught him charity. There is but one thing to do—they do it.

The first night audience was not typical of premieres. There were strange faces dotted through the house. Many Poles attended. The enthusiasm was healthy, but there was not that animated buzz which usually spells money success as the audience fled out. That the people were impressed was obvious. But they were sad rather than keyed. This is natural, of course, to such an outcome of such a story. If heartbreaks spell victory in the theatre "Sonya" need not fear. In any event it is an artistic, honest, elevating endeavor, and it is to be hoped that one such effort in all the melange of the frivolous on the stage may survive. *Left.*

WHEN WE ARE YOUNG.

Carey Harper.....Henry Hall
 Sam.....George Marion
 Annie Laurie Brown.....Winifred Lenihan
 Robert Jamison.....Frank Monroe
 Mrs. Tanner.....Grace Renis
 Janet Blair.....Florence Carpenter
 Halsey Day.....Dorothy Day
 Leo Martin.....Oliver Hall
 Jennie.....Gertrude Clemens

Washington, D. C., Nov. 10.
 If it were not for the splendid performances of Henry Hull, the featured player in this latest production of the Shuberts and George Marion, "When We Were Young" would not prove very entertaining. At the Shubert-Belasco Sunday it was received cordially, but left many an opening for criticism. For instance, a wonderful opportunity was given in the last act to get away from the old cut and dried "clinch" of the two leads. But the author brought her back for a temporary declaration of love that was heard with difficulty by those that remained because of the exodus of a large percentage of the audience.

In this play Mr. Hull is the son of a New York family which is fast going, or, rather, practically has gone through, at the opening of the play, the fortune left him. He has succeeded in spending it on suppers to vamps and dancing girls. His final reformation through the little lady in the top floor front hall bedroom, who came into his apartments to read his books, was done most naturally and convincingly, and when he went out to shovel snow you were convinced that Carey Harper, through the living Henry Hull, really meant to make a man of himself, no matter how menial the beginning work should be. Hull did about the same thing in "The Man Who Came Back."

What a performance was that of the ever splendid George Marion as Sam, the old colored servant who had been with Carey's family for years.

The cast, in addition to Mr. Hull and Mr. Marion, are all splendid, particularly Miss Winifred Lenihan as Annie Laurie Brown. It would be difficult to picture any other ingenue of today in the part. Grace Renis was excellent as Mrs. Tanner, as was Frank Monroe as the godfather. Florence Carpenter as the "movie vamp" made the most of a limited opportunity; indeed she made her few moments stand out throughout it all. Dorothy Day, Oliver Hall and Gertrude Clemens round out a perfect cast.

The play is by a comparatively new author, Kate L. McLaurin. Direction is accredited to Edward Eisner, who has left nothing to be desired, and the two sets, utilized for three acts, are adequate.

"When We Are Young" holds because of the cast, and you leave the theatre contented. *Hardie Meakin.*

BROADWAY REVIEWS

AFGAR.

Don Juan, Jr.....Irving Beebe
 Coucourl.....Lupino Lane
 Housemaid.....Paul Irving
 Danesch.....Guy Collins
 Giaraf.....Phil M. Sheridan
 Khasan.....Glenn Gamble
 Lord Afgar (A Rich Moor).....

Isilda.....W. H. Rawlins
 Messaouda.....Frances Cameron
 Hanifa.....Violet Blythe
 Hanifa.....Fay Evelyn
 Aminta.....Jean Caselle
 Badoura.....Gene Gray
 Morgiana.....Alyce Melnard
 Belball.....Clara Burton
 Seraphine.....Vera Ruby
 Murrina.....Carolyn Reynolds
 Zorudda.....Oretta Lewis
 Delona.....Jacques Sage
 Slyphine.....Anna Miller
 Antissa.....Billie Fauscha
 Nissa.....Betty Michaels
 Anikka.....Olga Harting
 Zubaydah.....Queenie Andrews
 Elhawa.....Olga Nezzie
 Shayana.....Agnes D'Amia
 Nayahara.....Anna Fisher
 Kamarrah.....Betty Squires
 Zaumiss.....Jean Barnette
 Zaydee (Favorite Wife of Afgar).....Alice Delysia

Soldiers, Guards, Husbands, Etc.—James Duffer, Edward Sheldon, Hoy Fitzsimmons, Bertran Urreane, Morris Milman and Alfred Frank.

After some preliminaries at the opening performance Nov. 8 at the Central of "Afgar," presented by Comstock & Gest, the stage was left clear and there appeared from around a bit of scenery a dazzling head dress of ostrich plumes and presently wearing them there tripped into sight a woman of stately build, shapely limbs and an astonishingly beautiful neck and shoulders. She was blonde, her hair worn high. She looked like a more mature edition of Ruth Shepley, and she had those sharp features so essentially French. She spoke and it was with a French accent that made the English difficult to understand. Accepting her on previous report alone the audience broke into prolonged applause for the woman was Alice Delysia and the occasion was her first appearance in America.

She has a voice, full, powerful, of good tone. In fact Mme. Delysia sings better than she speaks. To such moments of love-making as were accorded her she brought a seductive warmth without vulgarity. What of that latter quality was present was the fault of the authors. For some reason it is considered effective to place uncouth slang on the lips of foreign performers. In this case it fell rather flat for in "Why Don't You?" and "Where Art Thou, Romeo?" Mme. Delysia showed she is not lacking in that whimsical ease which edges over a suggestive song in just the right way.

Fully as much as Mme. Delysia, who has the advantage of being a beautiful woman, Lupino Lane contributed to the evening's pleasure. He is an acrobatic comedian long popular in London and has certainly an engaging personality as well as some amazingly novel dance steps and tumbles. He stopped the show brought down the house, fetched a tribute that the star seemed only too glad to allow him with free-hand grace, a further attribute of her personality that endeared her to the house. After innumerable curtain calls she shared with Mr. Lane she stepped forward and made a speech in which she spoke of her happiness in London, her hope of New York, while Frances Cameron stood by hand in hand with the comedian and smiled and bowed.

Little Miss Cameron, too, made her own personal hit, lending an adolescent loveliness to her whole attitude and manner as she played the girl apparently betrayed by her lover. Little else fell to her to do, but she did this in the best legitimate manner.

Other performances were only average. The company is English—too English—and the obvious bids for local laughs put into their speeches by the authors seemed out of place and got next to nothing. These same authors are several. The piece has run a year in Paris and in London and is founded on an extravaganza by Michel Carre and Andre Barde, localized by Fred Thompson and Worton David. Douglas Furber wrote some pretty lyrics, and the music by Charles Cuville; was well enough, but hardly such as to keep even Charles B. Cochran, foreign presenter of this piece, awake nights humming the sleepless hours away.

The action—but what does it matter? It concerns the kissing of the favorite wife of Afgar, Moorish lord, by Don Juan, Jr., for which osculation Don Juan is seized and held in durance vile. This much accomplished, the wives set out to rescue him. They revolt strike, make wives, so to speak of the husbands, and the second act opens with Lupino Lane having his hair curled and all the men waiting to be chosen in a Leap Year proposition match. This comes off, the show ending with every girl getting the man she really wants, as all shows

should end. Frank Collins did the staging and got some fair effects, but little action, save when Mr. Lane helped him out, and the costumes were by Paul Polret himself. *Lead.*

FRENCH LEAVE.

Corporal Sykes.....Dallas Welford
 Rifleman Jenks.....Harry McNaughton
 Mlle. Juliette.....Mrs. Coburn
 Madame Denaus.....Helen Tilden
 Captain Harry Glenister.....Alexander Onslow
 Brigadier-General Archibald Root.....
 Lieutenant George Graham.....Mr. Coburn
 M. Jules Marnier.....Noel Tearle
 Arthur Klein

There are but two things to commend in the presentation here of "French Leave," an English comedy that has been running in London at the Apollo for several months—the English atmosphere and the generally excellent acting. This so-called "atmosphere" is amusing only to those who have been abroad and are familiar with the types, and the acting can be mainly appreciated by those same folks who have traveled and can appreciate the admirable characterizations.

Marc Klaw, who produced the piece in America, has wisely chosen six English players for the British roles—all of them "types" who had little difficulty in portraying the characterizations allotted 'o them.

Those who saw the piece in London state that the principal feminine role, played by Mrs. Charles Coburn has been so toned down that it lost much of the comedy element that helped to make it a hit across the water. She enacts an English wife whose husband is at the front in France (action takes place during the late war), who bribes an old French peasant woman to permit her to pose as the French woman's daughter in order that she may spend a few days with her hubby at brigade headquarters. It is explained that the English wife speaks French fluently, but to the commanding officer she says she is a French soubrette from Paris come to visit her mother, and in the original version she is supposed to ape the manners of a "high flyer." Mrs. Coburn, however, chose to play the wife as a commonplace English lady, and nothing she did indicated she was what she pretended to be—a temperamental French chanteuse.

The piece started off in the first act with a very promising, though conventional, plot—that of a wife coming to visit her husband, pretending to be a French actress, with all the officers making a dead set for her to the consternation of the indignant husband, who cannot disclose the deception for fear of being court-martialed. Such a framework makes for unlimited farcical complications, which the author failed to utilize to the full. For instance, he has two inimitable comedians in Dallas Welford and Harry McNaughton, the first a brigade mess corporal and the other a mess waiter. They are artists of a high order, have the cockney dialect at their finger tips, and all they do is to get humor out of a series of cross-talk conversations. Never once are they injected into the complications. Harry McNaughton is of the well-known McNaughton family of comedians. You couldn't mistake that. He looks and acts like them, which is equivalent to stamping him as a performer of a high order. Welford can always be relied on for eccentric character drawing, and scored strongly with his very limited opportunities.

Mrs. Coburn doesn't fit the role at all, and there is no telling what the result would have been had she adhered to the original conception of her role. Helen Tilden, who will be recalled as the French girl of "The Better 'Ole," has another French part—that of the old French peasant woman, who unloosens a volume of French expetives, with or without provocation, with an almost perfect accent—but not quite. Mr. Coburn fits to a nicety the part of the blustering English brigadier-general; Alexander Onslow is natural as a typical English husband; Noel Tearle is pleasing as an amorous lieutenant, and Arthur Klein unleashes an execrable French dialogue as a brigade interpreter. The chances for "French Leave" are slim. *Jolo.*

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CHILI BEAN

TWO FRISCO STOCKS GIVE UP THE ATTEMPT

Republic and Majestic Organizations Surrender.

San Francisco, Nov. 10. The Republic Stock Co. closed at the Republic theatre last week and simultaneously the Majestic Stock Co. received two weeks' notice.

The Republic and Majestic theatres in which the two stock companies have been holding forth are situated in neighborhood districts and have been supported by a family trade.

The Republic was opened early in the year by Charles King after being closed for several years. The house was formerly the stand of the old Alcazar Stock Co. when headed by Bert Lytell and Evelyn Vaughn. Later it became the possession of the Ackerman-Harris people, who presented vaudeville and who abandoned it after a venture with Ben Dillon and Will King in musical comedy. The house has been practically dark for several years except on occasions when it was rented by the night or two.

Murphy's Comedians dropped a chunk of coin in it two years ago when they attempted to bring their tent show into city quarters. Since that time up until Charles King took the house it gradually faded away and the present management was put to the expense of redecorating the theatre prior to King's opening which is believed to have run into the thousands.

It was expected by the wiseacres when Charles King took possession of the house that he would not last more than a couple of weeks, but he held out for a long period until the inauguration of the present company.

It is rumored that the next attraction will be musical comedy. The Majestic has had several changes since the inauguration of dramatic stock which followed a troublesome musical comedy venture on the part of the management early in the year. George X. White and Jim Post both had difficulties with the management and closed after short periods after which Del S. Lawrence organized a show for the house and held forth until he took over the People's in Sacramento and moved his company there. The show which closes its engagement at the Majestic is headed by Victor Donald and Fanchon Lewis. No future policy has yet been announced for the Majestic.

HICKMAN WELCOMED

San Francisco, Nov. 10. Art Hickman and his "Jazz" band arrived here last week from New York and was met by a contingent of local musicians who blasted a shrieking wave of welcoming "jazz" music when the train pulled in. Hickman and the "boys" resumed their old post at the St. Francis Hotel Wednesday.

LOEW'S STOCKTON, NOV. 17.

San Francisco, Nov. 10. Loew's new State Theatre in Stockton will open November 17. The vaudeville bills will be switched to the new house, which will show feature pictures in conjunction. The Hipp in that city will remain open as a picture house, with a possibility of musical tabs being added.

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SAN FRANCISCO

2-A-DAY AT LOEW'S STATE

New Oakland House Opens Next Week—Films for Union Square

San Francisco, Nov. 10. Loew's new State theatre in Oakland, which opens next week, will play the regular Loew bills a few weeks. It was previously announced that the new house would be devoted exclusively to pictures. The decision to make it a combination picture and vaudeville house was reached last week during Mr. Loew's visit here. The addition of another full week in California is an asset to the route of acts coming into this territory.

Subsequent to this announcement comes the decision of the future policy of the Union Square theatre (to be built in San Francisco), reporting pictures instead of big-time two-a-day vaudeville previously announced. The new policy is individual in every respect in as much as the Union Square when completed will cater to a high class clientele, giving only two shows a day and seat reservations obtainable.

CHILDREN WELL TRAINED

Labor Commissioner Finds Stage Tots Ahead of Average.

San Francisco, Nov. 10. The attitude of the State Labor Commissioner in reference to the tutelage of the "Rising Generation," an aggregation of juvenile entertainers on the Pan Circuit, threatened to interrupt the tour of that act last week, when Gertrude Bishop, who has traveled as tutor with the act for the past three years, left for three-days' vacation to her home town near here.

When Miss Bishop was called back to prove that her pupils had received proper training, it was learned that the children were two years ahead of the regular course in the public schools. Miss Bishop was highly commended for her work, and the act was given a clean bill to continue.

BECK MAY VISIT EUROPE.

San Francisco, Nov. 10. Martin Beck and Mort Singer left for Palm Beach, Fla., where they will remain several weeks. From Palm Beach they will return to New York. A trip to Europe may follow, it was learned here.

San Francisco, Nov. 10.

The Cameo, a community theatre, will be opened in the quarters of the Adelphi Club on Alameda, Nov. 15.

The Cameo Players, headed by David B. Gally, under the direction of W. Ross Hawley, will present a series of one-act plays. The cast includes the following: James Ellart, Alice Clare, Ida May Bradley, Noel C. Draper, Marie Lambert, Arthur Clare and David B. Gally. The Cameo theatre seats 300 and is maintained by subscription.

Dressing Rooms Rifled.

San Francisco, Nov. 10. Burglars entered the stage of the Casino here last week by forcing their way through a window and rifled the dressing rooms.

Bessie Gray, of William Morrow and Co., a vaudeville act suffered the heaviest loss. Several of her stage gowns were taken. Will King also lost property. The dressing rooms of the Will King chorus were entered.

Anderson Reorganizes.

San Francisco, Nov. 10. "Just Around the Corner," G. M. Anderson's show closed at Fresno last Sunday. The company reorganized and opened at Red Bluff this week.

SHOPLIFTERS PAROLED.

San Francisco, Nov. 10. Margaret Scott and Alice Lund, two girls with an act playing the Loew time and appearing at the Hippodrome Theatre here last week, were arrested and accused by the police of shoplifting in Hales, a downtown department store.

They were arraigned before Police Judge Sullivan and were placed on probation, being allowed to continue with the act which opened in San Jose later.

The detectives who arrested the girls, whom they termed "Just a couple of kids," declared they were caught taking remnants in the store.

GRIFFIN STOPS TO BRUSH UP.

San Francisco, Nov. 10. Griffin's Minstrels closed in Benecia after a tour of the coast towns and, according to Griffin, will be reorganized and taken out again in the near future.

The show which has been out three months necessitated several changes and, for the benefit of the organization, Griffin decided to rejuvenate the entire company by engaging a stronger line-up of talent, and again start forth to continue his tour of the west.

Tent Stock Closes.

San Francisco, Nov. 10. The Wilbur Players, a dramatic stock tent show, closed in Richmond last week after a season lasting through the summer spent in playing minor California towns. It was in the same town that the company opened early in the summer under canvas.

Dick Wilbur, owner and manager, launched the show from San Francisco on arriving here from India, after completing a tour of the world as advance agent for the Banvard Musical Comedy Company. Wilbur reports that his show enjoyed excellent business the latter half of the season.

ORPHEUM, SAN FRANCISCO.

San Francisco, Nov. 10. There was a varied bill teeming with comedy at the Orpheum this week. The Barr Twins, topping, made a fine impression with their excellent unison dancing attractively offered with pretty costume changes. The mirror dance, with the duplicating steps, proved most attractive and the best applause getter, while the captivating girls displayed pleasing voices, and Rube Beckwith at the piano filled the waits nicely.

Robert Hyman and Virginia Mann in "Five Thousand a Year" held the usual sketch spot with a delightful farce comedy ably presented, and accumulated big laughs, finishing to good applause. Frank Kellam and Virginia O'Dare, next to closing, secured a hit. Kellam's nut stuff elicited big laughs throughout, and Miss O'Dare, alluring in short costumes, proved an excellent straight, displaying a fine voice in the song numbers. The Bolshevik dance burlesque went tremendously at the finish.

George Bobbe and Eddie Nelson were a smashing hit in fifth position. Nelson's rendition of the "Rockabye Dixie" melody, stopped the act completely. Both made speeches, but what the audience wanted was more of Nelson's singing. Glenn and Jenkins eclipsed their last week's hit, scoring a veritable applause riot in fourth position. Leon Varvara registered strongly on second, showing exceptional ability at the classical and jazz selections on the piano and employed talk capably, his easy manner and fine appearance dominating.

Ed Lord and Margie Fuller, with bits of comedy on a unicycle and juggling stunts, opened well. "Varieties of 1920" did exceedingly well closing, with Harry Richman getting a reception and holding them by his cleverness at the piano, though they started walking during the girl numbers.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, Nov. 10. Pantages' strong bill had "The Jarvis Whirl of Mirth" headlining, with two men featured and a girl quartet assisting for a hit.

The act is a successful singing combination, with good dialog and the comedy ability of the younger man infected laughs throughout.

Julietta Dika's impressive appearance, dazzling gowns and French mannerisms, with a song effectively put over, registered artistically, while Donn Adams and Fred Pierce, with cross-talk, songs and comedy business, landed solidly second.

Kenny Mason and Sholl, with clever work on rollers, including acro-

batic head stands speedily presented, opened very good. Clemens-Belling and Co. provided excellent entertainment in closing position with an unusually well-trained donkey, some dogs and acrobatics by a couple of men assisting the trainer. It's a dandy novelty offering.

Fabre and McGown, a neat talked couple, scored big laughs with an excellent talk routine, but got only light applause at the finish, with dancing somewhat drawn out.

Jack Josephs.

HIPPODROME, SAN FRANCISCO.

San Francisco, Nov. 10. Despite the presence of a couple of tabloids the current bill is below the average, though evidently costly. "His Royal Highness" appeared second in a mediocre Pullman setting with a blackface comic, a dope and the usual chorus and dialog. Costumes were disappointing. "Be Cautious, Girls" scored, getting a laughing hit on contrasting sizes, the girls merely filling in with song numbers led by pretty Bonnie Barre. Gardner and Revere, with vaudeville bits of a burlesque nature, received some laughs and got applause on the men's hard-shoe dancing.

Nalo and Rizzo, a couple of men with accordion and violin, were liked, while Snell and Vernon, a mixed team, offered some neat stunts on the rigs in opening position.

Jack Josephs.

LOEW'S CASINO.

San Francisco, Nov. 10.

Chester Conklin in a Sunshine Comedy, consisting principally of revamped bits opened the show. The comedy picture is saved by the sub-titles. An inexpensive vaudeville bill made up of four teams followed the picture. The Two Yaquis, a mixed couple of Indians in a special set showing up well with lighting effects, were first with their native offering of harmony singing and dancing. The harmony is off and the act lacks pep. The woman's specialty goes over nicely, but the man's voice sounds wobbly when he sings alone. They finished to fair applause with an awkward Indian dance with sleigh bells attachments.

Walsh and Austin are a mixed team of young folks who offer a line of chatter and songs. The man could improve his comedy by getting more action into his work. The blonde girl makes a nice appearance and is an acceptable straight. Their talk is above the average and the man sings well. "Sweetheart Blues" sent them away to a good hand. Ballinger and Reynolds scored exceptionally big in third position with slack wire stunts. The innumerable slips and startling twists by the man doing a tramp while attempting to walk the heavy slack wire or rope had 'em laughing and applauding. A few stunts by the girl on another wire is inconsequential but adds attractiveness to the act.

Armstrong and Joyce, a pair of boys, one at the piano the other standing by. The fellow at the piano has the edge but the other puts over a ballad in good style, although he "booted" the song at the finish by attempting to hit a high note which he missed. These boys could improve by aiming for naturalness. Some of their comedy numbers are of the "home-made." The team should develop with proper material. "Penny Ante" was the King offering in the usual closing position.

FRISCO NOTES

San Francisco, Nov. 10. Frank Darien, recent member of G. M. Anderson's "Just Around the Corner Co." has been engaged for a character role in the coming Kolb & Dill production, "The High Cost of Loving," which opens at the Columbia theatre here Xmas week.

The Sizelove Family consisting of the father, Charles Sizelove, and his three children gave two exhibition roller-skating performances at Dreamland Rink here last week.

Kent and Harvey closed with the Clayman and Burke dramatic stock company in Chico last week.

The Orpheum prices of admission for orchestra seats were raised from \$1.25 to \$1.50 last week.

Dot Posty replaced Irene Gray in the "Scandals of 1919" here last week.

Willis West and Eddie O'Brien, former partners in a musical comedy show bearing their names, have

reunited and replaced Del Harris and Ned Doyle with the Atkin's Musical Comedy in Marysville. Hazel Boyd, wife of West, also joined the show.

Scenes around Folsom served as locations for a moving picture company last week. Folsom is the State penitentiary.

SPORTS

(Continued from Page 9.)

Thanksgiving Day. He is slated to box a six-round bout with "Topeka Jack" Johnson. Billy McClain, a veteran trainer, who has handled many fighters, will be in the former champion's corner.

Notwithstanding all the reports to the contrary, John McGraw intends to lead the New York Giants for another year at least, according to information announced following the annual meeting of the stockholders in Jersey City early this week. Charles A. Stoneham was re-elected president with McGraw as vice-president and manager and Francis X. McQuade treasurer. The only technical change will be that McGraw will direct his team from the bench, never again to wear a uniform. Hughie Jennings, former manager of the Detroit Tigers, who succeeded Johnny Evers as assistant manager to McGraw, will do the necessary signalling on the firing lines.

Articles of agreement calling for a match between Georges Carpentier and Jack Dempsey, the present title-holder, between February and July 4, 1921, were signed in the Claridge ballroom last Friday afternoon. Francois Deschamps, the Frenchman's manager; Jack Kearns, Dempsey's sponsor; William A. Brady, Tex Rickard and C. B. Cochran, the promoters; Harry Saks Hochheimer, the contestants' counsel; Nathan Vidaver, Brady's attorney, and Robert Edgren, the "Evening World" sports editor, affirmed signatures to the clicking accompaniment of a battery of cameras. Mr. Edgren is concerned by virtue of having been vested with the title of final arbiter in any differences that may arise concerning the time, place and date of the match.

Two Cuban promoters, Rafael Bosso and Amazo Gonzales, were present with a \$700,000 guarantee offer for Havana, which they admitted was impossible now, considering the present agreements. John Sanchez, an ex-bullfighter, was mentioned as a possible contestant, but was laughingly dismissed.

An "inside dope" angle of the meeting place is that a special arena will be erected within the confines of Greater New York, with either Decoration Day or the Independence Day as the time. A 60-day notice must be given before the definite date of battle is decided upon.

The funniest part of the signing of the Dempsey-Carpentier articles last week was the appearance of a couple of Cubans with New York drafts for \$50,000 each, to clinch the match for Havana or nearby. The reports of the fight possibly taking place in Cuba were press stuff, sent out for a stall owing to the coming election. No one around here accepted them seriously but the Cubans did and sent their emissaries over to grab off the match. The promoters when they saw the Cubans had to laugh but they made good on the press stuff.

One of the promoters of the match, when asked about a certain match-maker who had offered a purse of \$600,000 for the champ fight, replied:—"If that guy will pay me the thousand he owes me, I'll take that much off his guarantee and until he does I won't listen to him."

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SCENERY BY EDWIN H. FLAGG STUDIOS

GREENWOOD & QUINETTE (1).
"A Moting Romeo."
(Musical Comedy.)
14 Mins.; Full Stage (Parlor).
5th Ave.

The billing of Barret Greenwood and Dorothy Quinette without the surnames implies almost at first glance there is a quintette in the turn. The first names should be carried along with the title, "A Moting Romeo," lobby announced to have been written by Arthur Swannstrom and Carey Morgan.

The title must have been suggested by the bit between the principals, a conversational number with business of the girl driving the boy's car while both are seated on a sofa, with Greenwood alarmed over Miss Quinette's absence of mind while driving.

Just previously the couple started on a dance to the accompaniment of an unseen victrola, and the pianist (Horace Bentley) remained silent for this interlude it may be presumed some one wrongly suspected music box music for dancing would be a novelty in vaudeville. At another time Miss Quinette, hoisted to the top of the concert grand by Mr. Greenwood, remained there until they had finished a double number. And again Miss Quinette and Mr. Bentley had a number by themselves.

Mr. Greenwood is from musical comedy. Miss Quinette and Mr. Bentley also, likely. The material isn't bad, but there's something missing. The turn has singing, dancing and piano playing, but lacks personality. The trio may get along, but neither seems to have that indefinable asset so necessary for a vaudeville act of this description.
Sime.

WALTER LE ROY and CO. (2).
Comedy Sketch.
11 Mins.; Full (Special).
Broadway.

A very abbreviated playlet as to length, with Walter Le Roy as a widower, "making a play" for his next door neighbor, the widow, whose decision as to whether she'll undertake marriage again rests with her 16-year-old son.

The older man extracted a few laughs out of the situation, interspersed with a couple of "damns." The woman was acceptable as support, but the boy extremely weak.

Mr. Le Roy seems capable of handling better material, but as it is the sketch is just about on the dividing line.

HERBERTA BEESON.
Dancing on the Wire.
8 Mins.; Full.
Riverside.

Called as Herberta Beeson and appearing as a girl this performer may think that he is fooling someone. But the audience is immediately aware it is a female impersonation. Despite this, however, his offering contains sufficient novelty and is so speedy he is bound to be a hit anywhere.

Everything he does on the wire is stepping in time with the music and he certainly does make it appear as though he were dancing in the air. He opens with two fast numbers one right after the other, goes from that to a waltz, and then a touch of "shimmie." Another slow number and then some Russian floor stuff ending in a split. After that there is a fast jazzy bit of stepping and a run across with a split. A table jump is also included in the act with one flop for a stall.

At the finish of the act he exits after a couple of bows and then returns as if to attempt an encore, but turns and takes off the wig. The latter touch did not bring anything extra in the way of applause on Monday night.
Fred.

RYAN and BRONSON.
Songs.
12 Mins.; One.
81st Street.

Jack Ryan (Ryan and Tierney) has procured himself a male partner who aids in making the act superior to that offered by him previously. The boys have a clean-cut appearance and an easy style of putting over the lyrics that just let them float along with straight singing, minus any attempt at comedy by the member away from the piano, a source of satisfaction in itself. The boys did no stalling and put away six numbers within 12 minutes, none of which seemed hurried nor slipshod in delivery, with one comedy hit inserted in a "nance" ditty that showed itself above the average.

It's a corking good double with the house calling for an encore and continuing to do so after the departure of the piano, which forced Ryan into a short speech that held all the earmarks of "headwork."

HARTLEY and CROAL.
"One Night" (Comedy).
15 Mins.; One and Four.
(Special Drops).
5th Ave.

"One Night" is by Jack Arnold, produced by Rosalie Stewart. Arthur Hartley and Gladys Croal are the two-act, brought together in "one" at first through a feminine Raffles in evening cloak looking into a parlor while half through the window. A soured young man in evening clothes stumbles over her protruding leg as he is nearing his apartment door.

Looking around for the leg he saw, it has disappeared, and he goes in the house as the scene changes to full stage. The girl, still masked, demands at the point of a revolver \$100. The young man, yet more or less soured, and as the turn progresses not soured at all, instead of complying exchanges cross fire with the young woman. It is nearly all crossfire talk, new and at times bright, but so often evidently strained, for it becomes expected.

As the plot weakens and Miss Croal removes her mask, to reveal a pretty face, the couple go into a song, "I'd Be Good for Good for a Good Girl." The title is quite the best of it. They exit on it, without becoming engaged or getting married, or the girl wearing a bridal costume. Quite remarkable, even if the ending is illogical.

Mr. Hartley does well with the dialog, carrying the playlet along for that matter, and there will be enough laughs in the crossfire for the average vaudeville audience to make the turn worth while as a two-act on the big bills.
Sime.

HARRIET REMPLÉ and Co. (3).
"Story of a Picture."
21 Mins.; Full Stage (Spec. Set).
H. O. H.

Miss Remple is showing her second new act of the current season. It carries a set that upholds the high standard set by her former vehicle and is adequately cast.

Tom Barry wrote the story which gives Miss Remple wide scope for her excellent dual characterizations of a young girl and an old lady. Preceded by a picture sheet which informs us that the sketch was inspired by an old painting and that the author would try to translate a word picture of what the artist meant. A beautiful set showing the doorway of an old Colonial mansion surrounded by a garden with a picture border to represent the original picture, is the background.

At the opening Miss Remple as the old lady of 1834 is shown waiting for her sweetheart. An old painter who has been at work on the door, in a sort of prologue, briefly outlines the story.

It is a tale of a bashful suitor and his red headed sweetheart. The boy is an architect who designed the door. He receives a telegram informing him a rich uncle wants him to go to Paris and study. She entreats him to stay, but he tears up the plans for another more elaborate door and leaves her heart-broken. Years later he returns, old, gray haired and a failure and wanders into the garden.

The old painter summons the old lady occupant. She recognizes her former lover and tells him allegorically of the broken heart he left behind when he went abroad. Not recognizing her he kneels in penitence and the maternal pity in her nature causes her to forgive him. She invites him into the house using the same formula employed years ago.

He enters and Miss Remple remains to deliver the curtain cue on one of the most delightful little playlets of the season.

The supporting cast is excellent and the simple little tale is unfolded with a neat touch. It's a personal triumph for this excellent character woman.
Con.

CLEM BEVINS CO.
Sketch.
23 Mins.; Three (Special Drop).
H. O. H.

With Clem Bevins as the town constable before a rural "drop" and a cast consisting of a girl as the prodigal daughter, also a man doubling as the village storekeeper and the husband of the returned long lost member, the sketch did very well with a neighborhood audience.

The usual "hick" comedy with a bit of heart interest inserted toward the finish in the father reuniting his daughter with her husband—and they liked it tremendously. The act looks "set" for the smaller houses, but it's problematical about what would happen higher up.

Bevins is well known in burlesque as a "rube."
Sime.

SWEDISH BALLETS.
Theatre des Champs Elysees, Paris.
Paris, Oct. 29.

Jean Borlin was here for a week last season; he has returned with an important troupe of dancers, including Jenny Hasselquist, and has taken the large Theatre des Champs Elysees for his musical festival.

The performance is not particularly new. He presents four ballets, one being conducted by Niles Grevilius, chef d'orchestre of the royal opera at Stockholm, and the others by Inghelbrecht, the principal attraction thus being the splendid accompaniment.

With the music of "Iberia" by Albeniz we have three tableaux of Spanish dances, in which Mlle. Carina Ari is remarkable; "Jeux," ballet by Nijinsky, music by Claude Debussy; "Nuit de St. Jean," one-act ballet by J. Borlin, music by Hugo Alfvén, and "Derviches," dance by Borlin, music by Glazounov.
Kendrew.

GERTIE MILLER TRIO.
Songs, Talk and Dances.
10 Mins.; One.
American Roof.

Gertie Miller and her two men assistants are colored. The men affect black cork facial make-up, one wearing cutaway walking suit and the other evening dress, the latter slightly misfitting. Ml's Miller is a very light mulatto, almost white, with hair light enough to come within the blonde classification.

The two men are on first for a double song, followed by some neat soft shoe dancing. A conversational exchange, rather weak as regards comedy material, by the men next, after which Miss Miller sings a ballad, the three harmonizing the chorus. The three do a raggy number next, each contributing soft shoe singles and closing with fast ensemble work.

Miss Miller has a good contralto singing voice and dances well. The men are also there with the stepping. The talk now used should be replaced. Miss Miller's voice and the trio's dancing passed them nicely in the opening spot on the Roof.
Bel.

THORNTON and HOLLAND.
Songs, Dances, Talk.
15 Mins.; One.
23d St.

Man and woman. The man is a clever dancer, executing all styles well and specializing in the long-legged eccentric stepping for excellent results. There's talk here and there in the act, mostly of released gags, but that doesn't matter, the team handling the old stuff so handily that it gets over despite its age. The woman is on first in riding costume, which she carries well, and later changes to summery dress. Man opens in street clothes and changes to Tux. The pair each have plenty of ability, the man dancing and the woman feeding and singing.

With a replacement of the older gags the team looks ready for a try at the big houses, the man's dancing alone insuring them.
Bel.

EMMETT GILFOYLE and ELSIE LANGE.
Talk, Songs and Dances.
21 Mins.; Full Stage (Special Curtains).
5th Ave.

This looks much the same turn Emmett Gilfoyle appeared in when supporting Anna Held, Jr. Then Mr. Gilfoyle was in support and stood out, possibly because of Miss Held. Now he is the principal with Elsie Lange the lay figure and the act doesn't show up as well, nor does Mr. Gilfoyle.

Miss Lange is a handsome girl and has some elegant clothes, also a medley of Herbert melodies that she sings but fairly. The remainder other than the clothes display, Mr. Gilfoyle takes over.

There's no decided kick to the turn and while it may do on looks, the act can stand as much reshaping with other material as Mr. Gilfoyle wishes to give to it.
Sime.

LEE MASON and STAN SCOTT.
Songs.
14 Mins.; One.
American Roof.

A man and woman team, with piano and songs, the man playing the instrument. The woman attempts to deceive the audience into the belief she is a female impersonator, or it seemed that way from her remarks, but if she succeeded it made no difference.

It's a small time mixed double with songs. The pianist plays a solo. Among the songs sung by the woman is "Little Cottage." At the American it was placed to open after intermission, appearing without a silk curtain it carries. That may help some in the No. 4 small time position.
Sime.

"STRAIGHT" (3).
Comedy-Drama.
12 Mins.; Full Stage (Kitchen).
Columbia (Nov. 7).

"Straight" is a crook playlet written by Aaron Hoffman and first played about eight years ago. Since then not much has been heard of it, if the turn has been regularly playing. Some slight changes have been made. It is not certain if the present company or any of them are of the original cast.

It's the story of a poverty stricken home, with the father a former convict who has gone straight for two years. Though the baby is starving for milk, the mother pleads with her husband to remain straight at all cost, threatening to leave him with the babe if he does not. Enter Kate, one of the mob, who wants the ex to come in on a bank job that has been framed from the inside. She gives him a gun and plenty of reasons. He decides to accept his wife's decision. Wife says no. He rushes out with the gun, shots are heard, his wife looking out of the windows says Kate is a stool pigeon and her man has gone for good, when he returns, slaps a bottle of milk on the table for the kid and when she asks him where he got the milk, replies he hocked the gun for it.

The husband and wife characters are well played with the Hoffman retort dialog doing much for them. Kate is overdrawn, made too tough. "Straight" can go along on the three-a-day. It's a good object lesson in any event, familiar among crook sketches, though, this was among the first of them.
Sime.

WOOD-WYDE and Co. (2).
Songs and Talk.
22 Mins.; One, Two, Three, Full (Special).
81st Street.

A whale of an act for comedy, with Franker Wood playing opposite Bunce Wyde and assisted by two men. Almost overburdened with scenery, the travesties, as offered, all registered and shaped into a big time offering that's "there" in all senses of the word.

Programed as a prolog and four scenes, the act opens on a dark stage with Wood making his appearance holding a lantern as the "town crier" and stating he's on the trail of all the village scandal.

Into "two" with Miss Wyde in a "stock," offering some crossfire and a song with her partner, which routine was followed throughout the four scenes. Followed a bit located in an Iceland set in full stage; then back to "one" for a "kid" on secret societies and finishing with a throne setting in the time of Napoleon.

The dialog, in the main, follows the situations, with enough gags in each one never to bring forth a let down.

During the closing, from both sides of the special drop, appears one, Francois L'Esle, with a roll of music, down on the schedule as a soloist warbling ballads that come to an abrupt finish upon the calling out of "All right, Eddie." . . . om off stage, denoting the full stage is set. A great hunch as to how to fill up the waits with Eddie gathering unto himself no small share of the laughs.

This turn looks as if it'll be around for a long time, and it's serving. Miss Wyde looked charming in the costumes worn and fed her partner so capably it was a simple matter for him to score with his lines, as he drew the major part of the burden withal, making it look easy and showed enough individuality to make him stand out.

WHIRL OF VARIETY (6).
Girl Act.
20 Mins.; One and a Half and Full Stage (Special).
23d St.

Victor Hyde produced "Whirl of Variety." It's a girl act, with a cast of six, one man and five girls. The man, who owns a good singing voice, starts the act with an introductory number, bringing on each of the girls singly. Then follows a series of specialties. There is too much of this, the singles following each other in ding-dong fashion, with a regularity that becomes monotonous before the turn has finished.

The girls are respectively a toe dancer, violinist, jazz dancing pony, soprano vocalist, and contralto. Each is competent in her line, the jazz pony standing out through a trim figure and cuteness. An ensemble number with four of the girls backing up the man, the girls holding lanterns on a darkened stage, was fairly effective. The act needs revision and condensation. There's plenty of entertainment in it now, but it isn't arranged in a way to get the best results.

The act did fairly well closing the show.
Bel.

KIRALFY CHILDREN.
Juvenile Entertainers.
14 Mins.; One (4), Full (8), One (4), Special Drops (3).
H. O. H. (Nov. 8).

The Lee Kids have started something and the child entertainers will probably supplant the jazz craze.

The Kiralfy children are a talented boy and a girl pair with an act written by James Madison. It isn't properly developed in the present offering, but should smooth out into a worth while addition to the smaller bills.

The kids open in "one" before a special drop. The boy is a "newsie," the character being a poor selection owing to his refined delivery. The girl is a clever tot and reads lines with exceptional expression for a youngster. The boy lies down near the stage door of the imaginary theatre and dreams the balance of the act which goes to full stage for a specialty by each.

His is a Jekyll and Hyde bit in the green spot before a crinoline hanging and here a well written monolog about Wilson's cabinet, prohibition, suffrage and other topical subjects. A special drop depicting the White House and a cute, grown up dress is worn.

Back to "One" with the lad backing out from the first entrance rubbing his eyes. He should assume his former position with the "lights up" discovering him reclining as before.

Some clever crossfire about vaudeville followed by a double song with comedy and topical verses put them away solidly. These kids will be heard from and their present vehicle will do with a little tinkering.
Con.

DAVE THURSBY.
Tramp Comedian.
14 Mins.; One (Spec. Drop).
H. O. H.

Eddie Conrad wrote this offering which is original. Thurstby is a good comedian, but adopts a scheme of make up that is almost an exact copy of Bert Clark, the English comedian.

Velvet hangings part to show a special drop representing the interior of the "Riverside Mansion." Thurstby off stage is bidding adieu to the Vanderbilts, Goulds, etc. He steps into view and is a red nosed tramp comedian with a tailless frock coat, ragged gloves, cane and top hat.

"I Wonder What It Feels Like to Be Poor," a good comedy number, is followed by some cleverly written comment. A popular song used as a medium of imitating different deliveries, followed by a tramp version of the old English comedy number "Algy" concluded.

Thurstby stopped the show up-town and has an excellent idea in his single turn. "The Idle Rich" is the billing. The dressing is the only infringement.
Con.

LILLIAN LA ROSE and ELISE.
Novelty Songs and Dances.
12 Mins.; Full (Spec. Drops) (2).
H. O. H.

One of the most novel ideas that has hit vaudeville in ages. Before a yellow silk hanging, Elise sings a special song, "Crystal Gazing." The hangings part as the girl in harem skirt costume sinks to a sitting position and vocalizes about the crystal she is gazing into.

A mammoth reproduction of the crystal ball is seen on a raised dais behind a transparent drop. The big ball is aglow with beautiful colors and through them can be seen a stereopticon view of the dancer in the act. As the stage is darkened the dancer takes a position on the platform and does a brief dance. The next number is a Spanish dance preceded by the song introduction and the last a fire dance with gorgeous lighting effects.

The possibilities of the act are enormous as a slight attraction alone. The present people will insure it for the big small time and should in time realize on its possibilities in the best of the houses. It's a striking novelty.
Con.

WILLIAMS and JENSEN.
Blackface Comedians.
13 Mins.; One.
City.

Thin peak-capped blackface and more rotund, checked suited, one with comedy Fedora, open with off-stage argument. Crossfire follows, some of the talk being worth while, followed by a "yoddlie" solo by stouter member.

More get-back stuff delivered slowly with a double parody comedy song let them off quietly.

The act lacks speed, and just qualifies for the intermediate houses.
Con.

HARRY MASTERS, JACK KRAFT and CO. (4).
"On with the Dance"
19 Mins.; One and Full.
Palace.

It is hardly conceivable that as much action as this offering holds could be jammed into nineteen minutes of running time. As an act it is a whole musical revue, with the six principals working overtime at locomotive speed from the time the act starts, until it finishes in a blaze of glory and a storm of applause. So complete is the offering that it is worthy of having its staging credited to that master of dance stage craft, George M. Cohan, and no higher praise than that can be bestowed on any act.

"On with the Dance" is programmed as "a symbolic satire on legomania." It is that and a whole lot more. Cliff Hess is credited with the lyrics and music for the act, and his work is all that could be desired in rhythm and pep.

On the program the following cast is given as the company supporting the two dancing boys:

Bobby Dale, Experience; Louise Dale, Song; Elsie LaMont, Dance; Grace Masters, Comedy.

The act opens in one with a black drop, on one side of which is disclosed the musical comedy prison, wherein are held Masters and Kraft. On the other side is the door of the safe of vaudeville. The boys break jail and are at work on the combination of vaudeville, when Experience arrives and informs them that he, alone, can give them the combination, whereupon he opens the safe and Song, Dance and Comedy issue forth. This occupies four minutes, after which act goes to full stage, but only for a minute, during which Bobby and Louise Dale and Grace LaMont offer a dance number.

Then back to one again for Grace Masters to offer a number, at the conclusion of which the drapes are again lifted and she and the two boys enter a dance routine with a dancing duel at the finish. Three minutes in one follow, with two of the girls offering a soft shoe dancing specialty, and Dale doing a solo bit of stepping. Masters and Kraft follow this with a burlesque on Russian peasant dancing that is a howlingly compelling touch.

Miss Masters then puts over a comedy ballad, "Among Those Georgia Pines," which brings back the two steppers for a routine of competitive stepping a la Doyle and Dixon.

The closing number of the act also falls to Miss Masters, who incidentally does the only vocalizing in the turn, handing the numbers in a cute subplot fashion. The number is "Syncopated Town," and the sextet do a few minutes of union stepping that brings the curtain down to thunder of applause.

Some act! Fred.

DIAMOND and BRENNAN.
"Fisherman's Luck" (skit).
18 Mins.; One and Full Stage (Special).
23d Street.

Jim Diamond and Sybil Brennan have a new act, called "Fisherman's Luck," by James Madison. They open in "one" with an exchange of talk, related to the subject of fishing. This is bright, entertaining, and well handled.

After a few minutes, they go to full stage, a special set, showing a woodland scene, with a realistic rustic bridge and stream. More fishing talk here, with the picture of George Washington falling off a tree when Diamond tells an especially improbable story about his fishing exploits. This is along the lines of the apple falling thing done originally in "The Tree of Truth" years ago, and more recently by Dugan and Raymond.

Miss Brennan is important as a foil to Mr. Diamond's comedy. Diamond's acrobatic dancing is interpolated, just enough to show what a really excellent eccentric dancer he is. Mr. Diamond and Miss Brennan better the material through their talents and personalities. The act looks set for the best. Bell.

EL BART BROS.
Acrobatic.
7 Mins.; Two.
Broadway.

Working smoothly the team routines in the manner of the Bath Brothers without attempting the "throw" the latter use for a finish. One interruption of the hand-to-hand work for the under man to display his muscle development, dropping his jersey to the waist and going on a platform under a spot for the exhibition, with the "Ohs" and "Ahs" following. Only 7 minutes, which means speed and O. K. to open in the smaller houses.

MABEL SHERMAN and Co. (1).
"The Love Girl" (Songs).
One. (Curtain).
5th Ave.

Mabel Sherman, formerly of Sherman and Utry (Arthur), is now present in a single singing turn with Al Stevenson at the piano. Miss Sherman does nothing but sing, besides changing costumes, first in white, then to a black vamp outfit. By throwing a white shawl over that she becomes a Spanish girl at the finish.

The songs range the same way, from white ("Garden of Love") to black or vamp ("Cléo") and then the Spanish number with others in between. Miss Sherman seemingly purposely went after the range, in melodies and voice, ranging from high to low in each, and being much better when in high.

The lyrics for the special numbers and "Cléo" may be those credited to Alfreda Wynne and Herschel Hendler, with music by Mr. Stevenson.

It's not a big time single as at present. Just what it needs is a matter of opinion. Offhand it could be said Miss Sherman needs a singing partner. Sime.

JOHN A. PHILBRICK and Co. (2).
"He Meant Well" (Comedy).
15 Mins.; Three (Special Hangings).
23d Street.

John A. Philbrick is assisted in the main by Patricia Van Dyke, a robust blonde. The set is divided, silken hangings making two rooms in various parts of a town. In one, Philbrick as a drummer calls up Mable, formerly of the "Follies." He says it is his last date, for while his flirtation with the chorister is innocent pastime, he "has the best little wife in the world" at home and a baby is soon due—he hopes it's a boy. The action passes to a larger room, with Mable the main attraction. The resultant patter is a mixture of puns and gags, some not as fresh as they should be.

Mable explains she is going into vaudeville with another girl. Kidding over the lines of a song the sister team is to do furnishes some comedy. The bit is cued into a single which is given in "one" by Miss Van Dyke, who makes a good picture in a baby spot, and that is a feature stronger than the singing itself. The traveling man gets wise to himself, confesses he is married and that it is good-bye for him. But he gets her telephone number. Into "one" the pair say adieu—they are to be friends at any rate to the end. On the strength of that Mable tried to touch him for \$50 and he replies the end has come. The line brought the best laugh in the act, which might have ended there.

But it went into "three" again, with a drop showing a street and the drummer ringing a door bell. A nurse answers saying he can't come in just then because the doctor is in the house. After a sentimental rhyme on babies, the nurse opens the door and says everything is alright and it is a boy. It is then the drummer finds out he had rung the wrong door bell.

The street scene bit is superfluous. For the three-a-day time, however, the act should do well. Ibee.

HOWARD and SCOTT.
Songs and Dancing.
13 Mins.; Two (Special).

Optically the act is "there," as the special drop takes the eye; also the costumes are easy to look at, with a change made for each number. The girl's singing, in introducing each dance, is not of the best but serves to allow her partner time to change. He does a short specialty after the due stepping.

Following the opening bit there is a "hornpipe" offered by the boy, a gavotte dressed in the '70s, a Jap number and an Irish double for the finale. The team averages as to foot-work, but the strength of the turn is in its appeal to the sight.

AHEARN and PETERSON.
Songs and Talk.
15 Mins.; One and Full.
H. O. H.

A straight man and a "nut" who lacks material. This was especially so in the song in which he failed to arouse any response. The "straight" made his ballad solo stand out through voice and delivery. General opinion was in favor of another—not forthcoming.

Going into full stage for a burlesque of two picture stars, with the comedian as a dame, the latter extracted more laughs than the total up to that time. It seemed unnecessary to use the whole stage for it, as "one" would have served as well. The pair would probably look more favorable if handling better material. As it is, the act lacks comedy, besides falling away to an extremely weak finish.

CHAS. GILL and CO. (3).
"The Xmas Letter" (Comedy-Drama)
23 Mins.; Full Stage (Dressing Room).
5th Ave.

Chas. Gill (or Charles L. Gill) has a little playlet of Christmas time, actors, managers, stage hands and babies. Charles L. Gill has had several skits in vaudeville.

"The Xmas Letter" has a better cast than its story, its action or its dialog. Mr. Gill is third on the playing list though with the star role. The theatrical manager is in the lead, while a Jap boy-valet to the star runs an easy second.

The story is filled with sentiment, sometimes maudlin and sometimes sickly, but with a comedy relief and a certain heart interest, fairly well upheld, leaving the piece good enough for the small time or perhaps the three-a-day if either wishes to pay the salary for the value returned.

It is Christmas, on the road, and the star of the company expects to become a father that night. He is awaiting word of his wife and the expected child at Bethlehem, Pa. The star loaned the stage carpenter \$200 some time before and with it, the carpenter said, he cleared off the mortgage on his home. He has a daughter eight years old, but no wife. She died last Christmas or thereabouts. Showing how the sown seeds of kindness return their profit, the carpenter fixed up a little Christmas tree on the star's table and beside it he placed an envelope containing \$200, in payment of the loan, all for the star. That sets this sketch in right with the stage hands before it opens.

The Jap boy musses up his English and is getting an ear full about Christmas, trees, stars and carpenters, when the manager of the troupe blows in. He sort of sneaked in, to get a look when not expected as many managers do. He found that the window in the third act was on the bum, so the carpenter must have been loafing.

The manager was grouchy, cranky and a bear. He told the carpenter to stick to his job and let Christmas trees alone or he would fire him. When he next saw the carpenter again in the star's room, he did fire him. The star said if he fired the carp he would go too, but he didn't; instead he and the manager got chummy, the manager told him how he missed the baby he nearly had when his wife died in child birth, and he missed the wife too, and as it all happened on Christmas day, a Christmas tree to him was what a bad cigar is to Freeman Bernstein. Or that seemed the idea.

While they were arguing about the tough breaks some guys get, the carp breezes in once more, with a wire for the star. The star knows it's about the baby but tells the carp to read it, he can't. The carp is a methodical gent, which is the reason he paid back the \$200, exact. He started the wire off reading, "Bethlehem, Pa., Dec. 25th," and wades through it to find at the finish the star has a son. The star patently waited for the news, as he did when the carpenter read him the Xmas letter he had received from his own daughter, who hoped he had kept out of the draft in Detroit and told her father to be sure to wear his red flannel undershirt when leading the show at night. Which displayed that father and daughter were quite confidential over dad's job.

Then that nasty manager butted in again. But the baby stuff finally got to him, he told the carp to go back to work, patted the star on the shoulder and then asked the carp to read that letter over again.

The 5th Ave. audience liked the piece. It's too bad it could not have been written up to big time standard just for the sake of the people who are in it. Sime.

ROGER GRAY and Co. (2).
Songs.
13 Mins.; One.
81st Street.

Two girls comprising the "company" that proves not of much assistance to Roger Gray. Five songs, of which a lyric on marriage stood out with not very much opposition. The act has been put together badly with the members shy on personality, also delivery, summing up to an extremely uncertain effect.

Finishing with a "kid" on acrobats, that the house didn't get at all, also the same as to a village choir, the audience broke forth into applause during the rendering of the last number, not of approval, which must have been very disheartening and left the trio with little at the finale. It's a bad one right now, but a switch in material should be of great assistance.

PALACE.

It would be hard to think of a better playing bill ever at the Palace. It was vaudeville in the supreme sense as the program played Tuesday night. A nine-act show and five solid bill-stopping hits.

It is true that the bill was a little long and Ameta, who closed the show, would have been better off if she had displayed a little more showmanship and essayed but three dances instead of the four that she did, but other than that there wasn't the slightest fault to be found with the show.

After the opening by Camilla's Birds, four hits came along in a row in the first part. Bob Nelson and Frank Cronin in "Smiles" started the procession of applause producers. They played and sang six numbers. It was an act of speed. Then Harry Master and Jack Kraft in "On with the Dance" took up the running and just about ran away with the audience. It is an act that in its staging is worthy of George M. Cohan, so fast, so complete and entertaining.

More speed, more laughs and more dancing arrived with the advent of Toney and Norman. The opening talk seems new and just as full of laughs as anything this duo have offered in the past. The stepping by Toney is the same, and no more need be said.

Closing the intermission Arman Kallis and his company of 14 in "Temptation" was a revelation to the audience in the magnificence of its staging and costuming. It is billed as "an allegorical operetta," and it is exactly that, just as much like "Experience" as it could possibly be.

The score to this point stood: Hits, 4 and speeches 2. Toney and Kallis being the offenders in the latter particular.

There was a switch in the opening act of the second half. Although Karyl Norman was billed for the spot the Eddie Foy turn stepped into the opening following the "Topics" and scored in laughs and applause. The new Foy act is having its initial showing at the Palace this week, and the chances are that it can repeat, judging from the Tuesday reception.

Norman, "The Creole Fashion Plate," a holdover, the second hold-over of the bill, by the way [Kallis also having been at the house last week], had things all his own way from the beginning to the end. He held the stage for 25 minutes, and in addition to a regular encore number did two of his former successes.

Then came Lillian Shaw with a repertoire of song scenes devised by Blanche Merrill. Miss Shaw was literally a howling success as far as the audience was concerned. Her second number was slightly blue in spots, but when those particular spots arrived the Palace crowd shrieked their delight. There are some spots where the talk is a little broad, so broad it may be a question how they will take it away from Broadway, but Miss Shaw is sufficient showwoman to know where and where not to use it. Fred.

RIVERSIDE.

The Riverside bill was entirely switched from its programed running order on Monday night, and the result was a show that played very badly. There was but a few minutes at the opening end of the show that proved real vaudeville, and Henry Lewis, making his return to vaudeville in his former act, was entirely wasted as the closing act of the show. There seemed to be a lack of good judgment in placing Lewis in the final position, although it must be said that he held the house to a man with his foolery.

The Lewis act is identically the same as it was prior to his deserting vaudeville and going into production work. He has the same dressing, and the only bit of the turn that is dropped is the scenery of the "Laugh Shop" with the giggle register. He sings poems, operas and "squidgulars," and the audience howls. He dances and cuts up generally, and at the finish there was the usual speech, but the applause wasn't strong enough for him to do a regular number after the act itself was finished. Had he been on a little earlier in the bill there is no doubt but that he would have walked away with the solid hit of the show, that much was indicated by the return that he got in the closing spot.

Earlier in the show there were three solid hits. There were two of them in the first half of the show following each other. The first was the act of Johnny Muldoon, Pearl Franklyn and Lew Rose. They had been moved up from the closing spot to No. 3, and they cleaned up, stopping the show completely. Lew Rose got the early applause of the act with "Macushia" and "Tired of Me," then Muldoon mopped up with his eccentric dancing routine. This was followed by his double dancing with Miss Franklyn, and there wasn't anything to it after that.

It looked as though it was going to be tough for the next act that followed, but Tom Patricola and Adelaide Mason came right along and repeated. The "Dancing Fool" hit his pace before the audience had a chance to get set up from their efforts in behalf of the previous act, and then it was a romp for the pair. Miss Mason sports as neat a pair of Frankie Baileys as have been shown

hereabouts in some time, and the manner in which she twinkles across the stage on them is a revelation.

The third hit was down in the second half and delivered by Edith Clifford, who was scheduled to open the late section, but was moved down a number, being preceded by the Russian Cathedral Singers (New Acts) who were originally programmed in the first half. Miss Clifford hit home with "Oh, What a Boy," and followed it with "Going Up." The first with a slight tinge of the suggestive got over in great shape. Roy Ingraham at the piano sung "Ireland Was Meant to Be Free" and scored. Then Miss Clifford, after a change put over "Simple Mary Ann" and "Weaker Sex" neatly, finally offering "Nathin'" for an encore.

There were really two sketches on the bill. The first was the John Hyams and Lella McIntyre offering, "Maybloom," with a couple of songs. It is a neat idea, nicely done, but not an act that will ever be a riot. It is one of these pleasantly quiet turns that are liked but never raved about. Closing the intermission, they got all that could be expected. In the second half the Laura Pierpont act, "The Guiding Star," managed to draw a few laughs and some slight applause.

Opening the show, Herberta Beeson (New Acts) scored with a wire offering that has novelty. Meredith and Snooser had the second spot and entertained immensely. The Topics of the Day, coupled with a 500-foot short educational subject showing Annette Kellerman in her diving stunts in slow motion, followed the intermission, and the latter film was heartily applauded. Kinograms finished the bill. Fred.

81ST STREET.

Large patronage at the 81st Street Monday night with the lobby jammed a little after 8. Inside, the house wasn't filled to all corners, but business was big. Santrey and Band topped the bill of six acts with a Norma Talmadge offering the film feature for the evening.

A corking show developed that sailed through up to intermission, registering three distinct interruptions due to applause that held two of the acts at least over five minutes beyond their normal running time, counting encores.

Henry Santrey and Band, closing the vaudeville half, walked off with major honors. The nine boys whaled the melodies all over the place and in addition had Santrey working exceptionally hard in front of 'em, which added together made up a bear of a performance. This double quintet is still a two to one favorite every time they start.

Preceding them, Harry and Anna Seymour entered to a reception practically showing the same routine as done by them for quite some time now, with one or two minor changes. The most noticeable was the late Clifton Crawford's "Kissing Cup" recitation by Miss Seymour. She also offered her usual impersonation of Grace La Rue, and for an encore did Nora Bayes at the helm of the "Gypsy" ditty that left something to be desired. However, the laughs were plentiful and they scored repeatedly, finishing to a most satisfactory degree that had no uncertainty about it.

George and May Le Fevre (New Acts) ushered in with a blaze of costume and scenery that aided in holding up their dancing. Roger Gray and Co. (New Acts) left a situation created to make it a "pipe" for Ryan and Bronson (New Acts), who did six songs in 12 minutes, returned for one more and finally got away after a short speech by the former.

Franker Wood and Bunee Wyde (New Acts) made 'em laugh for eight minutes short of half an hour, and easily hung up the comedy high mark of the evening. A few more bills like this one up there and they'll resurrect the S. R. O. effect.

BROADWAY.

Away at 8.45 with an eight-act bill that had its ups and downs, ins and outs. Business was good Tuesday night, though not capacity. That has been the general trend lately. It looks as if the change in policy has proved itself as to patronage. Big downstairs, first balcony the same, but a little below that in the loft.

Wilkena and Wilkena, No. 4, provided the first flash of the evening with their "hoke" and the male half's heel dance. Previous to that Helene Vincent, on second, did fairly well with four songs, making one change of costume that did much to improve her appearance. Between those two acts were the El Bart Brothers (New Acts), starting with Walter Le Roy and Co. (New Acts) holding the third spot.

Herman Leib and Co. succeeded the Wilkena duo with Lieb's revival of "Dope," and he was solely responsible for putting it over. The "flake stuff" caught the interest of the house right from the curtain and held it throughout the 23 minutes. Mr. Leib gave a corking performance, but the same cannot be said of his support, the male half of the reform "spotters" being decidedly weak. However, the act is "there," and with Mr. Leib is certain to register, more so now perhaps when the drug matter is rampant than when he sensationally first produced it 10 years ago.

Sam Hearn followed, and has held

on to most all, with one or two exceptions, of his material despite election is over. The violin bit at the finish helped to add to his total, and it was a cinch for him to resume with an encore. The Dunbars failed to appear and were replaced by Mabel Sherman, doubling from the 5th Avenue, who filled in for the one performance, the former team being expected back in the show on Tuesday. Miss Sherman did nicely with five songs, assisted by a male pianist.

The Ziegler Sisters and Band closed without the tramping of feet to disturb them. The dancer, who steps out of the orchestra for his solo, scored individually with his eccentric stepping, as also did the orchestra with one or two of their selections, while the girls change. Hold 'em all the way, and they didn't start to walk until the screen was lowered.

AUDUBON.

Since the opening of the new Moss' Coliseum at 181st street, playing six feature turns, and the inauguration of big time at Keith's Hamilton, 146th street (formerly Moss'), Fox's Audubon, at 167th street and Broadway, has not been drawing its customary Monday night crowds. About a year ago an individual calling at the Audubon after 8:15 on a Monday evening would have to accept an upper box or stand wherever possible, for seats had to be purchased in advance or very early that evening. Now the house does its standing room business Saturday and Sunday nights only and occasionally on holidays. During the week space in the unreserved section of the orchestra and virtually the entire loge arena with half the balcony may be obtained at any time of the evening.

The Fox people are desperately trying to compete with the opposition, for the house signs are brilliantly illuminated and house conditions are splendid, but it doesn't seem enough even with its low admission scale. It must be the bills.

With the aid of the Shubert office the house has been able to put on some extra vaudeville, each Shubert act invariably getting the hit honors. Georgie Price, featured with the Century Promenade Revue, is at the Audubon this week. The Audubon split week policy runs into full week engagements for the frequent Shubert specials nine times out of ten, whereas the other regular turns are booked to play a split. Price closed the show last Monday night and easily walked off with all the honors. His vaudeville imitations of other stars won immediate favor, and, according to applause, the audience never weakened for request after request.

Barthold's dogs held down the evening spot to satisfaction, although there were occasional moments when the canine workers forced the trainer, who guides them off stage, to exert extra lung power. However, they registered favorably.

Rule and O'Brien, two men, in "one," did songs and a little comedy talk. They did not fare so good, mainly through the talk, which appeared superfluous and wrongly inserted.

A dramatic skit with a comedy finish entitled "Little Stranger," the old Joe Hart act, preceded Fox News (film). The sketch runs too slowly for proper results. It will go at the smaller houses.

Harry Jolson, direct from the big time, made his first appearance around New York in quite some while and was well appreciated. His unbidden assistant, seated in the orchestra, rendering several pop numbers and a few lines of comedy talk he'd considered.

Thornton Flynn, a tenor, was next to closing and scored the first big hit of the evening. He formerly did a single and was recently with "Cinderella On Broadway," and prior to that was identified as of Carroll and Flynn. He is now assisted by a woman pianist and should be given consideration for the bigger circuit.

23D STREET.

This is "Old Chelsea Week" at the 23d Street, celebrated Monday night by the orchestra playing old-time pop songs and two supers clad in knickerbocker costume walking out in one and starting the show off with a short announcement, accompanied by the ringing of watchmen's bells. The show ran smoothly, with four hits bunched in the middle. These were Barry McCormack and Co., Thornton and Holland (New Acts), Diamond and Brennan (New Acts) and Alexander and Mack.

Eddie Sisters (New Acts) opened, and Orr and Hagar were second. The latter team showed a pretty collection of scenic accessories, caught some attention with Miss Hagar's singing and considerably more with her costume array. The finish is a bridal number, with scenery and lyrics suggesting it is propaganda for a certain brand of California oranges. The act pleased without starting anything.

Barry McCormack and Co. were right at home down here with their light comedy Irish sketch and McCormack's singing of Hibernian love songs. The act has made big strides since seen at the Prospect, Brooklyn, several weeks ago. It kept 'em laughing throughout at

the 23d Street, taking five legitimate curtains at the finish, a well worked and effectively lighted vocal number.

Alexander and Mack, a pair of comedy tramps singing parodies, exchanging old-fashioned wheezes and generally reminding in the frame-up of their turn, of the type of doubles popular in Tony Pastor's day years ago, cleaned up, next to closing. "The Whirl of Variety" (New Acts) closed, Capacity Monday night. *Bell.*

CITY.

Strong opposition from the Jefferson didn't seem to affect business at the Fox house Tuesday. At 8 p. m., barring about ten rows in the rear, the lower floor was full. The lower boxes were filled, with the balcony and upper one light.

The City has added two acts to its former six-act policy in order to offset the latest reduction in admissions at the opposition house, and is now giving eight acts and a feature.

The show held several strong turns and a couple of weak sisters, making it play rather spotty. The Cliff Bailey Duo opened with ground tumbling and barrel somersaults. It's a pip of a turn for the smaller bills. Mitchell Bros. (New Acts) went strongly, on next, with banjo playing.

They were followed by Hunter, Randall and Senorita, a two-man and woman colored comedy skit in "one." They rushed through their scenes and lines like wildfire, muffling many laughs and at times becoming incoherent from the middle of the house. The act was probably asked to cut the running time and preferred a whole act in a Walter Johnson than cutting out any one part. It grabbed whatever merit the turn possesses.

Fox News, with our wives, mothers and sweethearts voting, was ahead of Earl Gates and Co., a strong dancing duo with a singing girl pianist. Gates is a big league exponent of hoof and has a pretty special drop and eye for his offering. The pianist introduced the different solo and double dances with appropriate songs. They went over easily.

Williams and Jansen (New Acts), a monotonous two-man black face talking and singing team, slowed up the show to a walk, following, but the Rath & Garren production, "Past, Present and Future," kicked it into high again with the cleverly portrayed sectional travesty. The idea of the married contrasts of the three different periods from the cave man days to a hundred years from now is cleverly presented and acceptably played. The cave man hogged most of the comedy and had the fattest lines and situations.

Jim and Betty Morgan, reunited after Miss Morgan's long illness, were easily the hit of the bill, next to closing. Miss Morgan is showing three stunning new wardrobe changes and looked immense in each of her decolette changes. The finish, with Jim cooing mean blues out of the clarinet while Miss Morgan accompanies on a "uke," goaled them.

"Sultan," a trained Shetland, accompanied by a sweet looking blond trainer in riding habit, interested with a series of cued counting and answer stunts that owed three-quarters of its merit to the girl's clever showmanship and pleasing personality.

Feature picture closed. Cos.

GRAND O. H.

Tuesday evening there was a double line of ticket buyers stretching the length of the long old-fashioned lobby at Eighth Avenue and 23d street. That was not an exception for this house, one of the oldest theatres in town. The Grand Opera house is back with a bang, and it is turning a nifty profit weekly.

Until a year or so ago the G. O. H. was looked on as a hideaway. Acts took three or four days there under cover. Any one familiar with vaudeville could never discover a familiar name, because nearly all the titles were phoney. It is different now. The show is made up for the most part of acts playing Loew theatres and independent time, and the selection of the six and seven act bills has been good. The management regards its shows as "standard" bills, meaning the acts are the same or of equal merit as offered in other split week, three-a-day houses hereabouts. There is no doubt about the house being able to afford spending a fair sum for its shows. In addition to the bill a feature film, a comedy and news film completes the show.

The big business this house has been drawing somewhat surprised other managers. But the fact is the draw comes from a wide range of the west side of New York, reaching from Greenwich Village up to 42d street, with Eighth Avenue, the bright light thoroughfare, bounding the western extremity. Less than two blocks to the east is Proctor's 23d Street. It has been shown that both houses can pull big business without injury to either, but the edge goes to the Opera house because of its bigger capacity.

The show for the first half was appreciated thoroughly. It had a comedy punch that landed several wallops. Harry Hines, who is headlining in the Loew houses, occupied the same spot. They "caught" Hines on his first number, and his chatter

thereafter registered regularly. The routine appeared wholly intact, as when first opening for Loew, with the song-plugging finish exactly the same. For the number, used for encoring, Hines allowed the warbler to work entirely alone, clowning a bit only at the finish. Hines went off a real hit.

On a bit earlier (No. 3), Bond, Barry and Co., with "Superstitions," had the house rocking with glee. The turn is a burlesque in an undertaking parlor. There is plenty of "hoke" and plenty of matter not new. Yet the audience "ate" it all. Immediately following was a Chaplin comedy, "The Vagabond," re-issue. That, too, was a laugh getter.

Martin and Martin (New Acts) ran fourth. Franklin, Charles and Co. (New Acts) closed strongly. Loney Naze, looking vampish, sang to returns on second, while the Brambles with a musical routine opened. *ibcc.*

AMERICAN ROOF.

The American Roof bill the first half did a Freddie from intermission on, with the first part of the program, though by no means of grade, running better than it has done up there for some time and superior to the second part.

The Loew stock selling scheme on instalments, to patrons, went into effect this week at the Loew Manhattan theatres (vaudeville and pictures), but was conducted in a manner (reported elsewhere) not to disturb the performance. Neither was the roof audience enlightened verbally about the stock opportunity. If the patrons upstairs noticed it at all, they only saw a small table downstairs in the lobby with some booklets upon it which might be had gratis for the asking, and a young man seated behind the table taking such stock subscriptions as were proffered. At no time was he rushed.

Some of the turns suffered on the roof, being minus their sets from below. For the silk curtain is also invading the small time! One of the acts, Mason and Scott, had a colored silk drape covering up the total top of the concert grand, with a drop of corresponding shade downstairs, but nothing helped that act on the roof. Another turn of light caliber in an important spot, next to closing, were Lynton and Roberts (New Acts), an English Johnny talking turn that died away.

A "production" turn that may have been depended upon, as it closed the first part, "Ting-a-Ling" (New Acts) failed to hold up, and another new act, Reiff Brothers, in No. 4, did not deliver as the spot should have done. This naturally left the bill somewhat ragged.

Synco, opening, with music, passed along. Allen and Moore, a mixed double with songs, No. 2, were suitable for that position. They are young, dress well and have pop numbers. Enough for the small time in the position. The Weisse Troupe (from the circus) in No. 3 had a bad handicap through being unable to use their long perch. It prevented the roof crowd from securing the real line on the three men, now appearing without a woman and attempting some comedy.

A familiar turn in the second part were Robert Henry Hodge and Co. in "Bill Blithers, Lawyer." The act played the 5th Avenue last week and is now started over the Loew time. It's a laugh maker, with Mr. Hodge's rural attorney the central figure, together with his work, and will do much better in a theatre proper than it did on the roof, though it passed there. Eugene and Finney, a horizontal bar act, closed the show.

The roof had good attendance but not capacity. It is issuing a program now in the form of "Loew's Weekly," a house organ of some importance, inaugurated by publicity director of Loew's Southern time, Fred E. Peters at Atlanta. The idea has caught on so well it has been adopted by the New York houses for local distribution, while other Loew theatres have taken it up. Most of the matter (and quite readable all the way) is plate stuff, with space provided for local inserts. In the New York Loew's Weekly one column is devoted to the house program for both halves. It answers a double purpose through that. No advertisements are carried.

During the "Ting-a-Ling" act, a turn with five little people, the biggest laugh of the evening came out when one of the young girls said she was from 10th Avenue. If you don't know the American, you can't get it. *Sinc.*

Metropolitan, Brooklyn.

They don't book 'em any better than the five-act arrangement at Loew's Met, the first half. Cantor's Minstrels closing and "The Conductor," No. 3, with Geo. S. Fredericks & Co. in an old sketch revived, gave the show two classy turns, that together with the beautiful auditorium and fine orchestra, contributed toward creating an atmosphere that was distinctly of big time character.

Wilbur and Lyke (New Acts) opened with singing and acrobatics. Hodge and Lowell, a mixed double, caught the running on the wing second and got all the laughs in sight. It's a rube act, and has improved greatly since first playing around New York several years ago. Al Shayne, headlining, has no

FRILLS AND FASHIONS

By ALICE MAC

Speeches seemed to be the chief feature of the Palace Monday matinee, made by Armand Kaliz, Karly Normand (Creole Fashion Plate), Eddie Foy and Lillian Shaw.

Karly Normand does not belittle his billing "The Creole Fashion Plate" in his gowns, each being a creation in itself from his opening frock of draped blue sequins, with flowing sleeves of chiffon, to his Chinese maiden in royal blue, embroidered in sequins. A picture he looked in clinging robes of black sequins, ending in a train, with one side opened to the knees displaying a very trim ankle, which, as informed in song, "put the whole band on the bum."

Whoever is credited with the wardrobe in Armand Kaliz's act showed exquisite taste, for rarely have such costumes been seen in one act. Also the last scene was magnificent in its splendor; the draperies hung in gold and silver tissue cloth combined with blue. Two large pillars filled with all sorts of fruit stood at the foot of the marble stairs, down which the ladies descend in their glorious attire. "Extravagant" was a striking picture as she stood at the top of the stairs in a gown of various shades of chiffon. At the hem hung many bells. But it wasn't so much the gown as the beautiful headdress. That was in the shape of a water jar made of silver tinsel, from which flowed draperies of the silver at the side and in front gave the effect of a long flowing veil. Pauline Garon, who was one of the French girls in "Buddies," was chic in a short affair of bright green broadened in gold. It had the petted hem, with rose pink chiffon showing through as a contrasting color.

The Misses La Mont and Dale in the Masters and Kraft act wore dresses consisting of silver fringe, with dainty little knickers showing of lace and pink. Grace Masters was pretty in a short silk frock of lavender, trimmed in sequins of the same shade.

Lillian Shaw's wedding gown was priceless. She looked like a real antique, but was not very encouraging to single maids, especially after she had tied the knot and showed us the result. Her figure reminded one of a sack of hay, half empty and tied in the middle. Her gown for this deserves mentioning—brown serge, very much up in the front and train-like in the back. What was supposed to be an apron hung in front, with a panel down the back of the bodice of black. This was also an antique, I should imagine.

Camilla's Birds work in a very attractive setting, black velvet set off by golden fern and yellow roses, while Camilla herself was attired in yellow taffeta.

Thrills upon thrills and as mystifying as the title is the play, "The Bat." The cast is splendid. May Vokes as the maid is corking. In her kimona of many colors and hair in crackers, she represents a picture of comedy.

The story occupies just one night, so that it does not call for any change in costumes, although Effie Ellsler in the last act wears a becoming negligee of blue in place of her dinner gown of white and purple chiffon draperies. Anne Morrison looked well in an evening gown of very pale yellow satin, veiled with very sheer net artistically trimmed with sequins.

When the name "Ting a Ling" was flashed at the American (first half) it gave one the impression that we were about to witness a Chinese act, which instead turned out to be five youngsters, who sang, danced, and did imitations (not so good). The girls looked very sweet in some of their frocks. One was made up of streamers of narrow blue and pink ribbon, caught into a band at the hem of pink satin; it was wired at the hips, giving it the hooped effect. The bodice was of lace, finished off by a huge bow of blue tulle at the back. The miss who did the Nan Halperin kid song looked cute in white silk and saxe blue satin. Then to the tune of "Narcissus" another young girl tripped merrily forth in green chiffon, trimmed daintily in rose buds, they also forming a garland which she carried in her hands.

Lee Mason wore two gowns that were awfully attractive, especially the last silver metal cloth, which had cherry-colored chiffon peeking through the slits in the skirt. It had the one-sleeve effect of the chiffon. The hat was large, made of the silver, and brilliant. The other dress consisted of various shades of chiffon, with the long waisted bodice of sequins, edged with rose buds of silver.

Charming was a crimoline worn by the woman in the Allen and Moore act, made entirely of frills piped with black ribbon, pantalets matched, with bonnet poke shaped. A Chinese costume for that somewhat old song, "So Long Oh Long," was kind a sweet. Cerise chiffon formed the trousers, the top of many colors outlined in sequins, with long flowing sleeves of blue. A tam with flying ribbons was worn for the headdress. Another dress in her wardrobe was of apple green taffeta, veiled with soft lace; the bodice was of the green which was ruffled at the hips, giving it a slight hooped effect; gold braid formed a trimming around the waist.

Mr. and Mrs. Coburn once again appear on Broadway with khaki as a background for "French Leave" at the Belmont.

But this time we have "Old Bill," minus the walrus mustache, but with the same blustering voice, as Brigadier-General, and Mrs. Coburn elevated from a French landress to an opera singer (in reality the charming wife of Captain Glenister), with a wardrobe supposed to be the very latest from Gay Paree. A jade green affair looked it, made rather long-waisted, with black frilling on the edges, which also formed ruffles up the sides of the skirt. A worked design in black decorated one side of the bodice and skirt. Black chiffon was caught round the throat and hung in a long streamer at the back. The hat was green with the turned-up brim of black satin.

An evening gown of different shades of pink tulle did not speak so well of Paris, or perhaps it was unsuited to Mrs. Coburn's type of figure, but the embroidered shawl with the deep hem of black fringe was handsome. An exquisite gown was of blue chiffon, trousers effect, with a panel down the front broadened in silver; this material also formed a train at the back; a touch of green was worn at the waist. The cap with this might have been more becoming.

Alexander Onslow and Noel Tearle were striking figures in their uniforms, and showed they could do something else beside look handsome. Dallas Welford as the Corporal and Harry McNaughton as Rifleman Jenks, two more in khaki, could have had more to do. Helen Tilden, although not very attractive in appearance, gives an excellent performance as the old French landlady.

BERNARD CHECKS STUDENTS

Boston, Nov. 10. Sam Bernard, here with "As You Were," felt called upon at the Thursday night show at the Wilbur to remonstrate with some students who were in a jovial mood in the audience and who threatened at one time to carry their activities beyond the footlights.

The house was in a turmoil during most of the night, the students, who had most of the house, throwing confetti and paper freely. Only when the students seemed about to interfere with some of the show did Bernard remonstrate and calm was restored. The house got plenty of publicity out of the incident. *Bell.*

NEWS OF THE MUSIC MEN

Vincent Lopez and his Harmony Kings, now playing in the Pat Rooney act, are making records for the Columbia.

Mack Goldman has been appointed assistant to Charley Bayha, manager of the band and orchestra department for Shapiro-Bernstein.

Jack Mills has opened a Chicago branch office with Mark Morris in charge.

Chas. K. Harris has effected an agreement with Francis Day and Hunter whereby the latter become the Harris London agents, beginning May 1, 1921.

Murray Bloom, formerly with Harry Von Tilzer, is now a member of the Remick professional staff.

Jos. W. Stern & Co. have acquired the American rights to the English waltz song, "Love in Lila Time."

Ben Bloom, who was formerly connected with the Chicago and Philadelphia branches of Irving Berlin, Inc., has been transferred to the local offices.

The newest addition to the ranks of the Music Publishers' Protective Association is the Clayton F. Sammy Co. of Chicago.

Matt Woodward is in charge of the New York office of the Skidmore Co.

Joe Bennett, formerly with Witmark, Chicago, has been made professional manager of the Forster Music Co.

Mark Morse has been made Chicago manager for the Jack Mills Music Co.

Harry Tenney, of the Berlin professional forces, opens in vaudeville

this week with his "plug act," Max Rich assisting at the piano. Marcel, another Berlin "pluggeress," is performing similarly in the New York small time houses.

Max Winslow (Berlin) left New York Sunday for a 10-day trip over his firm's branch cities.

Maxwell Silver has been made general manager of the Harris concern.

Jo-Jo, the erudite Feist plugger, is letting the world know he beat a session of Ethiopian golf to the extent of \$2,800 Sunday night and is contemplating investing it in a private home, to house his four little ones, the newest of which arrived in October.

The newest addition to the ranks of the West 46th street "tin pan alley" music publishers is the Sam B. Lewis Co. E. Sanford is Lewis' professional manager.

Harry Bernhardt is now a "road" man for Stark & Cowan.

Benny Lewis has signed with the Columbia Record Company for two years.

Ira Schuster of the Feist professional staff is sponsoring Phoebe Schuster in a song cycle of his own composition.

Wheeler Wardsworth's initial number of Fred Fisher, Inc., under a long-term exclusive contract he has signed with the house, has made its appearance.

Dalley R. Paskman, last with the Morris Gest enterprises, is now affiliated with the Sam Fox Music Publishing Co.

The Brooker-Conn Music Co. has opened offices in New York. Ethel Brooker was formerly with Daniels & Wilson.

OBITUARY

MARIA CONTINO.

Maria Contino (Contino and Laurence) died Nov. 8 and funeral services were held at Campbell's Church Wednesday under the auspices of the National Vaudeville Artists. The deceased was 45 years of age and had appeared in vaudeville for 20 years with her husband, Ernest Contino, who survives. She retired from the stage some years ago.

IN LOVING MEMORY OF OUR

"PAL"

OUR MOST FAITHFUL FRIEND
Who Died October 20th, 1920
Bob and Peggy Valentine

ville for 20 years with her husband, Ernest Contino, who survives. She retired from the stage some years ago.

JOHN S. RICARD.

John S. Ricard died in Fresno, Calif., Nov. 3, and his body was held by the Westside Undertakers while an effort was made to locate relatives.

IN LOVING MEMORY OF MY BELOVED HUSBAND

WILLIE WESTON
Who Departed This Life November 11th, 1919
HIS AFFECTIONATE WIFE,
MAY WESTON

lives. The undertaking firm wired east to ascertain where his wife, Linda E. Gross Rickard, could be found, but it was impossible to locate her in New York.

WILLIAM J. DOCKRAY.

William J. Dockray, a blackface comedian, known as "The Jersey Boy," died at his home, Ridgeway, N. J., Nov. 6 of heart disease, aged 45.

IN CONSTANT REMEMBRANCE OF

HAL GODFREY

Who passed away November 11th, 1911
JENNIE JACOBS

He retired from the stage two years ago and was engaged in the real estate business in the Jersey town.

Moss Christenson, dancing master, died at the Good Samaritan Hospital, Portland, Ore., Oct. 31, of

IN LOVING MEMORY OF MY PAL

ARTHUR DON

Who Died Oct. 25, 1915
HIS WIFE

heart disease. Christenson was 49 years old and is survived by a widow and a son.

Del Angel, a musician, was found dead in his room from gas asphyxiation in San Francisco last week. Indications, the police say, point to the theory of suicide.

Wendell Welsh Clough Fay, seventeen-month old son of Ray Fay, died at Hamilton, Ontario, Canada, Friday.

The mother of Eva Lewis died Oct. 29 at her home, 9 Elm place, Haverhill, Mass., aged 79 years.

The mother of Edan Rigdon (Rigdon Dancers) died last week at Ridgewood, N. J.

The brother of Charles S. Wilson, the agent, died last week, after an attack of acute indigestion.

ILL AND INJURED

William Jachimson, vaudeville, in the Burke Foundation, White Plains, recuperating from an operation.

Mrs. Arthur Horwitz had her tonsils removed at Dr. Auerbach's sanitarium, New York, last week. She is recovering.

Betty Dennison ["Circus Girls"] is in the West Side Hospital recovering from an appendicitis operation. She will rejoin the act in about five weeks.

Mrs. Toby DeFries, wife of the treasurer of the Eltinge, New York, is recovering from an operation at Stearn's Sanitarium.

Nat Royster, manager of the La Salle, Chicago, returned to his post this week after spending last week in the hospital.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Albany, N. Y., Nov. 8.

MARRIAGES.

W. T. Benda to Romoio Campfield, Nov. 8 in New York city. Mr. Benda is an artist, nephew of Mme. Modjeska and the designer of the masks in "The Greenwich Village Follies." Mrs. Benda is a non-professional.

Maud Detty (Detty and Murray) to William O'Keefe, non-professional, Nov. 5, in New York. Miss Detty, who has been off the stage for several seasons, is about to return to vaudeville with Allie Leslie (Howley and Leslie).

Olga Bibor ("The Gold Diggers") and living at 112 West 103d street, New York, to Julius Stern, champion motorcycle rider and garage owner. The bride said she was divorced in 1917 from John Munkacsy, a Hungarian violinist.

Earl Fain, manager of Loew's Vendome, Nashville, was married Nov. 10 to Miss McBee (non-professional).

BIRTHS.

Mr. and Mrs. Larry Ball, at 2619 Madison street, St. Louis, a son.

NEW ACTS.

Vic Lauria, with Jean Molliveaux, blackface, and Francis Williams, pianist. Mr. Lauria is a juvenile from the legit.

Rene Bonnat, song cycle. Lou Clayton (Clayton and White) and Clifton Edwards (Keegan and Edwards), two-act.

Sylvia Chaulsea and Edward Kimme (Hall and Kimme), dancing, are collaborating on the book of a vaudeville production, music by Sam Hearn, to be produced by Pat Rooney.

Miss Nana assisted by Alexis (re-appearance) returning to vaudeville after an absence of a number of years.

Harry Gordon and Buddy Doyle are producing a six-people miniature musical comedy featuring Doyle. The Gausman Twins and Stella Gordon will be in the support. (Morris & Fell.)

Midgie Miller is rehearsing with Nat Nazarro, Jr., for the latter's revue.

Richard Anderson has rejoined his former partners and the Clayton-Anderson-Drew Players have been reorganized.

Arthur Fields, the phonograph singer, will do a vaudeville "single," with Archie Gottler at the piano.

Walter Brooks is producing a 16-people vaudeville revue.

Vic Hyde has several new revues. "Topics and Tunes," a seven-people act, and "The Dancing Carnival" open on the Loew Circuit. "Whirl of Variety" opens for the Keith Exchange at a local house.

Two men and two women in musical routine. Pianist, cellist, soprano and ballerina. Produced by H. B. Marinelli.

"Profiteering" sketch, three people.

Bill Woolfenden, through an arrangement entered into with Jesse Lasky, has secured the vaudeville and legitimate production rights to all of the former Lasky acts. The list includes "At the Waldorf," "The Country Club," "Little Parisienne," "Planophiends," "The Beauties," "Love Waltz," "Red Heads," "Antique Shop," "In the Barracks," "Society Buds" and "1999." Woolfenden will revive the acts from time to time.

Jay Gould, three-act (boy and girl).

IN AND OUT.

Sybil Vane reported ill at the Jefferson Monday and did not open. Harry and Anna Seymour substituted.

Bee Palmer did not open with her new act at Henderson's Monday, through delay in costumes. Herman Timberg replaced Miss Palmer Monday.

James Thornton didn't open at Troy, Monday, also cancelled Albany, account of illness.

Bowers and Saunders failed to open at Loew's Fulton Monday, with Fulton and Planagan substituting.

Rhoda Bernard did not make the Monday opening at Loew's Orpheum. Bartlett, Smith and Sherri substituted.

BURLESQUE CHANGES.

Wilbur Dobbs and Lucille Manion for the Lew Kelly Show.

Charlotte Starr replaced Barbara Nealy as prima donna of "French Follies."

Nellie Lovejoy replacing Louise Pearson in "Joy Riders."

Florence Darley, for "Peek-a-Boo."

Laura Houston, for Union Square stock.

Louise Sothern, prima donna with Irons & Clemage's "Town Scandals," is still out of the cast with throat trouble. Corinne Weston has been filling the vacancy.

Editor Variety:

Last December I read in Variety that Mr. Geo. Yeomans was doing a piece of business in his act which I have been doing for four years, namely, squirting something from an oil can into a cup and drinking it and making a remark about prohibition.

I took it up with the N. V. A. and proved that I had done it nearly four years to Mr. Yeomans' four months and it was awarded to me. In a month I hear that Yeomans is still doing it and I wrote to Mr. Chesterfield and he wrote again to Mr. Yeomans, who stalled along from March 27 to June 1, all the time working steady and keeping the "bit" in his act.

In his reply of June 1 he ifs and ams around the bush, but ends up by saying, "However, if Mr. Dooley can show prior registration I will take it out."

Mr. Chesterfield had my registration receipts and evidently convinced himself for the second time that it belonged to me, for I had another letter from Mr. Chesterfield in July saying "Mr. Yeomans has given me to understand that he has eliminated the oil can bit."

It is now November and Mr. Yeomans is still doing it because every week or so someone who has just played with him tells me of it.

What are you going to do with a fellow like that? And another peculiar angle is that although all the complain' filed and settled in the N. V. A. protected material department are printed in Variety, not one word appeared regarding the one, and it's been running nearly a year. *Jed Dooley.*

Detroit, Nov. 8.

Editor Variety:

The facts in answer to the statement Clarence Nordstrum made in Variety; Mr. Nordstrum was engaged by me and was given an Equity contract. He received the regulation notice and was also notified when he reached New York that he would not rejoin my act ("Love Letters").

Even with all this, for no reason at all, Mr. Nordstrum got an interview with E. F. Albee at which time my agent, Edward S. Keller, was present. After Nordstrum had explained his troubles, Mr. Albee informed him that he could see nothing wrong in my transactions.

I do believe if Clarence takes his tale of woe to the Actors' Equity he will receive the same results. *Charles King.*

SELLS-FLOTO SALE.

(Continued from page 5.)

Kansas City dailies, Tammen, particularly, has made a hobby of the Sells-Floto show, and has given many a battle with it to the older organizations, particularly the Ringlings. Otto Floto is known all over the country as a newspaper, sporting and circus man.

Ballard formerly had the Hagenbeck-Wallace show. Muggivan has been interested in many tent exhibitions, especially circuses.

Ballard's manipulation of the Hagenbeck-Wallace outfit equips him, with Muggivan's expert assistance to battle against any opposition. He will need it to follow up the pace set for the Sells-Floto, one of the most skillfully handled aggregations that ever got on a special train. When the Sells-Floto set out in past seasons to maneuver against other circuses, the Tammen bunch accomplished wonders. They threw their circus into the front rank, so much so that the Sells-Floto virtually for years has had the West to itself. Any circus that got beyond Chicago usually caught a lacing from the Sells-Floto crowd. It has been known as "Tammen's hobby" for a long while and the Denver newspaper man did take a great deal of pride in the big show he stood for. At one time Tammen made a terrific fight against the Ringling Brothers' Circus and got away with it, calling the Ringlings "The Trust," cutting in through prices with Sells-Floto, and that same season, or the next, Sells-Floto went East for the first time, making good there.

BUILDING HALTED.

Akron, O., Nov. 10.

Construction on the Franklin hotel and theatre building has been halted. Local financial depression is given as the reason.

The project has been financed by the Seiberling interests which control the Goodyear rubber works.

The 15th

Anniversary Number

of

VARIETY

Out In December

Variety's Anniversary Number will be bound with a special cover for preservation. It will contain the customary features in reading matter.

Announcements received from artists for Variety's Anniversary Number by Nov. 15 will secure preferred position in that issue and 10% may be deducted when remittance accompanies order before that date.

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 I can be, and though you're far a-way, I need you more each day, so
 wonder I'm lone-some; Now that you've gone, I'm try-ing to smile,
 Still I can see, That af-ter a while,
 Down in my heart. Ifeellike I want to cry, Want to die, you know why,
 'Cause I'm griev-ing for you, you.

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BILLS NEXT WEEK (NOV. 15) IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, unless otherwise indicated.) The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

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NEW YORK CITY
Keith's Palace
Vera Gordon Co
Margaret Fadala
John H. Hymer Co

BROOKLYN
Keith's Bushwick
4 Marx Bros
Crook-Fashion Pl
Lane & Moran

COLUMBIA
Columbia
(Charleston split)
1st half

COLUMBIAS
B. F. Keith's
Pollard
Mr & Mrs Narcross
Mary Marble Co

ALBANY
Proctor's
Martie & Moore
O'Rourke & Alphi

ATLANTA
Lyric
(Birmingham split)
1st half

ATLANTA
Lyric
(Birmingham split)
1st half

BALTIMORE
Maryland
Bob & Tip
Tony
Ethel Clifton Co

BUFFALO
Shen's
Vera Sabine Co
Meredit & Snooser

BIRMINGHAM
Lyric
(Atlanta split)
1st half

LAKELAND
Auditorium
(The Renettias
Johnny Dove
Wright & Dietrich

LOUISVILLE
Mary Anderson
The Vivians
Cunningham & B
Sully & Mack

LOUISVILLE
Mary Anderson
The Vivians
Cunningham & B
Sully & Mack

MONTREAL
Princess
Mullen & Correll
Macintosh & Maids
Walton Fletcher Co

PITTSBURGH
Davis
Johnson Baker & J
Parker & Ray
Wm Ebs Co

RICHMOND
Lyric
(Norfolk split)
1st half

ROANOKE, VA.
Roanoke
(Charlotte split)
1st half

DAYTON
B. F. Keith's
Raymond Wilbert
Kirby Quinn & A
Paul Decker Co

ATLANTA
Lyric
(Birmingham split)
1st half

BALTIMORE
Maryland
Bob & Tip
Tony
Ethel Clifton Co

SYRACUSE
B. F. Keith's
Tuscane Bros
Mack & Lane
Vette Co

TORONTO
Shea's
Young & April
Adams & Griffith
Jack Kennedy Co

TORONTO
Hippodrome
Al Jerome
Ryan & Ryan
Sebastian & Myra

PITTSBURGH
Davis
Johnson Baker & J
Parker & Ray
Wm Ebs Co

RICHMOND
Lyric
(Norfolk split)
1st half

ROANOKE, VA.
Roanoke
(Charlotte split)
1st half

DAYTON
B. F. Keith's
Raymond Wilbert
Kirby Quinn & A
Paul Decker Co

ATLANTA
Lyric
(Birmingham split)
1st half

BALTIMORE
Maryland
Bob & Tip
Tony
Ethel Clifton Co

BUFFALO
Shen's
Vera Sabine Co
Meredit & Snooser

BIRMINGHAM
Lyric
(Atlanta split)
1st half

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Opera House

LEWISTON, ME.
Music Hall
Grace Doro
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BOSTON
The Pickfords
Chif Clark
B & J Creighton

NEW BEDFORD
Gordon's Olympia
Allan Gray Co
Rosellas

WILMINGTON
Dockstader
Watson Dogs
Hughes & Merritt

YONKERS, N. Y.
Proctor's
Bennett Twins
Jarvis & Harrison

DOVER, N. H.
Strand
2d half
Billie Bowman

FITCHBURG
Lyric
McEllyar & Hamilton
Emerson & Bidwin

NEWPORT, R. I.
Opera House
Mildred Parker
Greenlee & Dryton

CHICHESTER
Strand
2d half
Billie Bowman

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OMAHA
Orpheum
Under Apple Tree
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PORTLAND, ORE.
Orpheum
Kitty Gordon
Jack Wilson

DES MOINES
Orpheum
(Sunday opening)
"Love Shop"

ST. LOUIS
Orpheum
Chas Kenna
Ewer & Westbrook

DULUTH
Orpheum
Lillian's Dogs
Price & Bernie

KANSAS CITY
Orpheum
Emma Haig Co
Frank Wilcox Co

ST. PAUL
Orpheum
"Little Miss Vamp"
Elsa Ruegger Co

SALT LAKE
Orpheum
Sheila Terry Co
Lord Chester Co

SAN FRANCISCO
Orpheum
(Sunday opening)
"Musical"

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Wamsley & Kaling Time & Tite 2d half Potter & Hartwell Al Sage Clay Crouch Century Serenaders (One to fill) Empress Reno Cleveland Harrison Co Shaw & Bernard "Colour Gems" 2d half Harmon "The Unexpected" "Hungarian Rhapsody" "Jail Bird" Kedzie Barlette Hugo Lutgens Leo Cranston J. & M. Harkins "Brazilian Heiress" 2d half Wellington & S. Shaw & Campbell Thon Potter Dunn Edw. Home Co Barber & Jackson Reno

Lincoln Holden & Harmon O'Brien Mgr & P Jas H Cullen M'Devitt Kelly & Q Nathan Bros (One to fill) 2d half Time & Tite Jordan & Tyler Buddy Waiton W Mahoney Co Edw Stanislaff Co Logan Square Roy & Arthur Mary Ann H B Toomer Charles Olcott "Tango Shoes" 2d half J Middleton Raymond & Willie Bert Howard Chyenne Dan The Blimbo Windsor Wellington & B San Funck "And Son" Davis & Chadwick Mariette's M'ankins 2d half Duke & Duchess Thelma Patches C Harkins Co Harvey Holt Co

Clinton, Ia. Orpheum Mae Montgomery Murray & Irwin La Toy & Vesta (Two to fill) 2d half Norma Thelma Shaw & Bernard 7 Glasgow Maids (Two to fill)

Davenport, Ia. Columbia Blalto & La Mont J Sterling Co Morgan & Gates Baitus Trio (Two to fill) 2d half Holden & Harmon Wallace Galvix Swor Bros Nathan Bros (Two to fill)

Decatur, Ill. Empress Melroy Sis Harry Kahan Wyatt's Lads & L Clay Crouch Gordon's Circus 2d half P Bremmen & Bro Jackie & Billie Middleton & S Healy & Gross Herlich & S'rampas Johnnie Burke

Angel & Fuller 2d half Lockwood & Rush Danc'g Humphries JOLIET, ILL. Orpheum The Hennings Maiss King Co (One to fill) Rhinehart & Duff Fabor & Burnett "Tango Shoes" KANSAS CITY Globe Mile Lingard Freed & Green Rollis & Royce South'n Harmony 4 Big Franks Co 2d half Foster & Peggy Mayor & Manicure Green & Drew Amber Bros (One to fill) LINCOLN, NEB. Liberty Foter & Peggy

Orren & Drew Mayor & Manicure Johnny Johnston Amber Bros 2d half Ferguson & S'riland Patrick & Otto Burke & Burke "Mystic Garden" (One to fill) MADISON, WIS. Orpheum Achilles & Venus Minetti & Reidel Roy La Pearl Singer's Midgits (One to fill) 2d half Karl Kary Ford & C'ningham Singer's Midgits (Two to fill)

Moline, Ill. Palace Cutty & Nelson York & Maybelle Spic & Span Willie Mahoney P. Le Van & Miller (One to fill) 2d half Rialto & La Mont Allee Nelson Co Harry Kahan M'Devitt Kelly & Q Oscar Lorraine Stafford Derons Co

Peoria, Ill. Orpheum J Bersac's Circus Stafford DeRoss Co Healy & Gross (Three to fill) 2d half Stuart Girls Fred Allen Spic & Span (Three to fill)

Quincy, Ill. Orpheum Unusual 2 Tabor & Green (One to fill) 2d half Rose Ellis & Rose Davey Jamieson Baxley & Porter KACINE, WIS. Rialto Alice Teddy J Middleton Geo Campbell Co R Wylie Co Prosper & Maret 2d half

Mme Lizzette Robson & Pierce Ella Comes to To'n Steve Freda Princeton & Wilson "Tubetown Follies" SIOUX CITY, IA. Orpheum Helen Jackley Ray Conlin Lucas & Francine Jack Trainor Co Cahill & Romaine Werner Amorus 2 2d half Lucy Gillette Lane & Harper Wm Mandell Co Claudia Coleman Kennedy & Rooney "Breath of Spring" SIOUX FALLS, S.D. Orpheum Novelty Clintons Monti & Parti Fikenny Duo Catalano & Williams 2d half Helen Jackley Harry Haney & G Jack Trainor Co Stealing & Sturize

SO. BEND, IND. Orpheum Valentia & Bell-Venice Mills Faw Lambe Co Lucy & O'Neil 2d half Travels Girls & S 2d half McKowan & Brady 2d half Eddy Sis "Prediction" Wainwright & King "Colour Gems" (One to fill)

Chicago, Ill. Calumet Duke & Duchess Moody & Dunsen "Prediction" Harvey Holt Co 2d half Melroy Sis Mariette's M'ankins Bottomly Troupe (Three to fill) SPRINGFIELD, ILL. Majestic Retter Bros Jackie & Billie Mason & Dixon Fred Swartz Co Oscar Lorraine Edw Stanislaff Co The Hennings

Mareus Loew Putnam Building, New York City American Beattie & Blome G & N Fosto Gordon & Gordon Hodge & Lowell "Love Lawyer" The McNaughtons "How About You" Will J Evans (One to fill) 2d half C Richards 3 M & M Moore Ray & Cunningham DeVine & Sands Cartoons Margaret Marie W Foutler & Co Morey Senna & D (One to fill) Victoria Uyeda Japs Penn & Sharron R H Hodge Co Lynton & Roberts T Brown's Co 2d half Hodge & Lowell Ronald & Ward "Willing & Jordan Piano Co (One to fill) Lincoln Sq. Wilbur & Girle Burton & Shea C Rice Co Weston & Ellne Chalfonte Sia 2d half Just Friends Lee Mason Co Gray & Graham Refr Bros Dancing Festival Greeley Sq. Wilbur & Lyke Margaret Marie Morey Senna & D Doris Hardy Co Al Shayne Everett's Circus 2d half Williams & Daisy G & N Fosto Flo Ring R H Hodge Co Nieman & Harris C W Johnson Co Delaney St. C Richards 2 Flo Ring Mercedes Frank Ward Gray & Graham Jack & Foris 2d half Wilbur & Girle Rhoda Bernard Wm Dick Mercedes Brady & Mahoney Chalfonte Sia National DeVos & Stutzer Rhoda Bernard Bell & Helgrave Wm Dick "Money is Money" 2d half Stryker Burton & Shea M Adams Co Weston & Ellne Topics & Tunes Orpheum Just Friends "Nine o'Clock" Refr Bros C W Johnson Co 2d half Kinzo Melville & Stetson C Rice Co Mumford & Stanley Cantor's Minstrels Boulevard Siegrist & Darrell "Nine o'Clock" M Adams Co Van & Vernon

Davis & Chadwick R & E Dean Gordon's Circus (Two to fill) TERRE HAUTE, IND. Hippodrome Ruth Howell 2 Adams & Barnett "Once Upon Time" Stuart Girls "Silver Fountain" 2d half C & V Gallerini Graves & Edwards Moss & Frye Wintergarden Girls (One to fill) TOPEKA, KAN. Novelty Santry & Norton Fluke & Fallon Gilroy Dolan & C Dressner & Allen Katalubur's H'ians 2d half Mile Lingard Co Fred & Green Rollis & Royce South'n Harmony 4 Big Franks Co WATERLOO, IA. Majestic Norma Thelma Hayes & Lloyd Buddy Waiton L Bernard Co Alice Nelson Co Lucy Gillette 2d half John Neff O'Brien Mgr & P Morgan & Gates Willie Bros (Two to fill) WICHITA, KAN. Princess Sankus & Sylvers Helvey & Brill "Jed's Vacation" Bill Pruitt Charnoff's Gypsies

Baltimore Hippodrome Plunkett & R J & M Graham Vardon & Perry Murphy & Lockmar Black & White BIRMINGHAM Bijou Norman & Jeanette Kane & Chidlow Voice & Money Dave Manley Leon's Ponies 2d half Victoria & Dupre Harvey & Stiffer Nancy Boyer Co Copes & Hutson 6 Brown Bros BOSTON Orpheum Cliff Bailey 2 Hart & Helene Calvert & Shayne "Cheer Up" (Two to fill) 2d half Violet & Charles Coden & Luken Nadell & Follette Harry First Co Texas Comedy 4 Brown Grider & B CHICAGO McVicker's Bell & Eve Barlow Banks & G Eddie Carr

Brooklyn Metropolitan Stryker Melville & Stetson "Let's Go" Nieman & Harris Topics & Tunes 2d half DeVos & Stutzer The McNaughtons "How About You" Lynton & Roberts T Brown's Co 2d half Kennedy & Martin Sheppard & Dunn Black & White Rev Cook & Smith Borrelli Duo (One to fill) 2d half

Duluth Grand L & G Harvey Darby & Brown "My Dream Girl" Alf Grant Johnny Clark Co 2d half Kramer & Paterson Boothby & Erdcen C Deland Co Roach & McCurdy Jonia's Hawaiians FALL RIVER Low Violet & Charles Nadell & Follette Harry First Co Texas Comedy 4 Brown Grider & B 2d half Cliff Bailey Duo Hart & Helene Calvert & Shayne "Cheer Up" (One to fill) ERENO, CAL. Hippodrome R Wally Co McConnell & West Meryl Prince Girls Wm Morrow Co Sonia Co 2d half Aerial Le Valls Stanley & Olsen Two Yagis Fisher & Hurst "20 Century Mix" King St. HAMILTON, CAN. King St. Harry Tsuda

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Richard Wally Co McConnell & West Meryl Prince Girls Wm Morrow Co Sonia Co E J Moore Co LaHoen & Dup'ree Keating & Ross "Fads & Frolics" HOBOKEN, N. J. Low Jean & Valjean Howels & Saunders "In Wrong" Plant & Murphy Japanese Revue 2d half Jane & Taylor Judson Cole Melody Land Smith & Cook P Charles Co HOUSTON Princess Brown's Dogs Manners & Lowere Ed Heron Co "The Reilly" "Love Tangle" 2d half Juggling Ferrier Lehman & Th'cher Gypsy Songsters Follie Pearl & W Clemenza Bros KANSAS CITY Grand Alvin & Kenny Gaynell & Mack "Poor Old Jim" 4 Ushers "On Manila Bay" 2d half Young & Francis B & I Telask Martin & Courtney Howard & Lewis Kasha & Co KNOXVILLE Low Billy Kinkaid

Berry & Nickerson Mystic Hanson 3 CLEVELAND Liberty Stone & Moyer Sis Mae Marvin Hearts & Flowers Imperial 4 Gordon & Germaine DALLAS Hippodrome Vee & Tully Johnny Harrigan DeVoy & Dayton Arnold & Sobie "Playmates" 2d half Sterling Rose 3 Pitzer & Daye LONDON, CAN. Low Hite Reflow & L Bobby Van Horn Erford's Whirl 2d half G & K King Morton & Dennis Joe Bannister Co Race & Edge LOS ANGELES Hippodrome Aerial Macks Smith & Keefe "Into the Light" Wells & DeVerra 6 Royal Hussars 6 (11-15) King Bros & Co Chas Martin David S Hall Co DeLea & Orma Dancing Serenaders PITTSBURGH Lyceum The Ferraris Wardell & Crystal T P Jackson Co Cooper & Lane Past & Present PROVIDENCE Emery Pesci Duo Wardell & LaC Caden & Luken P Abbott Co Sherman Van & H A Onri & Dolly 2d half Reese & Edwards Regal & Mack Trovato Wheeler Trio (Two to fill) RANGER, TEX. Low Clayton & Clayton Karl & Lewis Olive & Mack McCoy & Walton 5 Melody Maids SACRAMENTO Hippodrome Monnell's Toy Shop "Spivens Corner" "Little Big Girl" Troutner & Heffner Milo & Herman 2d half Helen Miller Carl & Inez Florence Henry Co SUPERIOR Palace Jupiter Trio Jean Germaine LaCoste & Bonawe Wyre & Evans Donald Serenaders L & G Harvey Darby & Brown "My Dream Girl" Alf Grant Johnny Clark Co TAFT, CAL. Hippodrome Lieut Thelton Co Maye Hunt Jean Gordon Co Lubin & Lewis Pearl's Gypsies (19-20) Paquette & Powers Maude Allen Francis Owen Co Billy Barlow V MOREAU CO TORONTO Low Theodore Trio Ethel M Barker Co Rices & Francis Bobby & Earle Anne Kent Co Lord Roberts Co Ward & Raymond Rice & Elmer WASHINGTON Strand Ed Hill Ector & Dana Rogers & Laurel 4 Harry Hines Gypsy 2

Frederick, E & T "Follow Me Girls" ST. LOUIS Low Wray's Manikins Glick & Bright C Hart Co Jimmy Lyons Bellas's Circus 2d half Alvin & Kenny Gaynell & Mack "Poor Old Jim" 4 Ushers "On Manila Bay" ST. PAUL Hippodrome Kramer & Paterson Boothby & Ever'd C Deland Co Roach & McCurdy Jonia's Hawaiians 2d half The Ferraris Willie Smith "Overseas Revue" SALT LAKE Casino Musical Christies Haddon & Norman Isabelle Miller Co Geo P Wilson Royal Italian 5 2d half Thomas & Fred Sis Meber & Eldridge Delmore & Moore "Adrian" Tate & Tate SAN ANTONIO Princess Bissett & Scott Nora Allen Co Lord Roberts Co

Ward & Raymond Rice & Elmer 2d half Brown's Dogs Manners & Lowere Ed Heron Co Chas Reilly "Love Tangle" SAN DIEGO Hippodrome (17-20) Aerial Macks Smith & Keefe Gill & Veaks Cy & Cy "Will She Win" SAN FRANCISCO Casino (Sunday opening) Sinclair & Gray Fox & Mayo Jack Paik "District School" Hippodrome (Sunday opening) Heras & Prenton Lynn Weston & L Knox & Tuman Ted McLean Co William & Howard "Cabaret De Luxe" Wigwam 3 Kitano Bros Farrell & Hatch Gardner & Revere "Royal Highness" 2d half N & E Gilbert Hall & O'Brien Robinson McCabe 3 Snell & Vernon SAN JOSE, CAL. Hippodrome N & E Gilbert Hall & O'Brien Robinson McCabe 3 Snell & Vernon 3 Kitano Bros Farrell & Hatch Gardner & Revere "Royal Highness" SHREVEPORT, LA. Grand O. H. (12-16) (Same bill plays Alexandria 17) Guisano & Merita Gordon & Delmar Harry Brooks Co Fisher & Lloyd Fred's Pigs (17-18) (Same bill plays Alexandria 20) Chrystie & Ryan Norton & Wilson "Into the Light" Wells & DeVerra 6 Royal Hussars SPOKANE, WASH. Low Paul & Pauline Gilmore & Castle C & T Harvey Eugene Emmett Quaker Follies 2d half Mooney & Capman Makarenko 2 Lee Begas Co Bryant & Stewart Olga's Leopards SP'NGFIELD, MASS. Broadway Reese & Edwards Regal & Mack Trovato Wheeler Trio (One to fill) 2d half Presel Duo Wardell & LaCoste P Abbott Co Sherman Van & H Archle Onri & D STOCKTON, CAL. Hippodrome Bollinger & R'holds Chamberlain & E Crescent 4 Armstrong & Joyce Walsh & Austin 2d half Monell's Toy Shop "Little Big Girl" "Spivens Corner" Troutner & Heffner Milo & Herman SUPERIOR Palace Jupiter Trio Jean Germaine LaCoste & Bonawe Wyre & Evans Donald Serenaders L & G Harvey Darby & Brown "My Dream Girl" Alf Grant Johnny Clark Co

Buffalo Lyrie Carlotta & Lewis-Gunther & Powell Butch Landau Co "I Want My Rent" Miller & Capman Olympic Aerial Eddys P & H Warner Dot Marsell & Boys Craig & Catto Johnson Bros & J CRESTON, W. VA. Plaza 2d half Biadore & Roberto Nlie Theira Fanny Lee Louis Hart Co 5 Chapins (One to fill) CHILLICOTHE, O. Majestic Louis Hart Co Rose Armstrong & J 2d half

Conway & Fields Jennings & Melba CLEVELAND Priscilla Gwen & Clark Lorraine & Herman Tyson & DeCosta Lottie Mayer COLUMBUS Orpheum Amoros & Oby Merrigan & Howard Watson & St Alva Jack Neville Co Wells & Hoge Casting Campbell DETROIT, MICH. Columbia Smith & Bagley The Branda Rappi (One to fill) 2d half Jimmie Rosen Co Carr 3 (Two to fill) HAMILTON, O. Grand 2d half Roof Garden 2 Padin 3 HTTINGN, W.VA. Hippodrome 2d half Steiner 3 Welsh & Hazelton Piny Rutledge Co Gypsy Corinne Luten Bros INDIANAPOLIS Lyrie Slating Macks King & Rose Jack Lee "Pinched" Josephine Harry Co "Walters Wanted" Picchianni Troupe LEXINGTON, KY. Ada Meade Faden 3

Waukegan & Kaling Time & Tite 2d half Potter & Hartwell Al Sage Clay Crouch Century Serenaders (One to fill) Empress Reno Cleveland Harrison Co Shaw & Bernard "Colour Gems" 2d half Harmon "The Unexpected" "Hungarian Rhapsody" "Jail Bird" Kedzie Barlette Hugo Lutgens Leo Cranston J. & M. Harkins "Brazilian Heiress" 2d half Wellington & S. Shaw & Campbell Thon Potter Dunn Edw. Home Co Barber & Jackson Reno

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(Continued on Page 24)

Courtesies Discovered Where Least Expected

Rochester, N. Y., Nov. 3, 1920.

November 5, 1920.

Mr. Edward F. Albee, Pres.,
 B. F. Keith's Circuit of Theatres,
 Palace Theatre Building,
 1564 Broadway, New York City,
 Dear Mr. Albee:

The writer wishes to state in all due respect to the Manager of the Victoria Theatre, Mr. John J. Farren, our appreciation of his courtesy in entertaining between shows the actors who play his theatre by having arranged a special screening room in the basement of his theatre, duly equipped with two new 6 B Powers Machines, screen and benches for the full enjoyment and comfort of the actors and actresses. Instead of placing this screening room in his office quarters, he had forethought enough to think of the actors and actresses, and in this manner they are allowed the privilege of seeing feature productions which are not only first run, but there are some which are sent at least six weeks and in some instances two months in advance of release date.

This letter is wholly unsolicited, but I feel that I want you to know of Mr. Farren's generosity and good spirit. I am writing this letter to you in behalf of my company, who cannot fully express their opinions of this forethought on the part of Mr. Farren.

Yours very truly,

Tom Linton,

Manager of the "Alaskan Romance," Playing Nov. 1, 2, 3,
 at Victoria Theatre.

My dear Linton:

Yours of November 3d received. The consideration shown the artists by the manager of the Victoria Theatre is most encouraging to our cause.

When you look back over the past ten or fifteen years in vaudeville you can realize how estranged the artists and managers were from each other, due chiefly to outside interests who pretended to represent the artists but worked principally for themselves. It was not until this influence had been taken away that the managers and artists came closer together working for one common cause—contentment, prosperity and better social relations.

All this we have today, and it is being demonstrated by just such reports as you make of thoughtful consideration and kindness extended where and when you least expect it, and the hundred other little attentions which all go to make up a complete understanding and co-operation between the artists and managers.

Thanks for your letter. I am sending a copy of the same to the manager of the Victoria Theatre.

Sincerely yours,

E. F. Albee.

Mr. Tom Linton,
 "Alaskan Romance"
 Majestic Theatre,
 Paterson, N. J.

BILLS NEXT WEEK

(Continued from Page 23)

SALT LAKE

Pantages
 LaRue & Dupree
 Coleman & Ray
 Elm City 4
 "Revue De-Luxe"
 Page & Gray
 4 Hurstays

SAN DIEGO

Pantages
 Lady Alice's Pets
 W & M Rogers

SEATTLE

Pantages
 Lew Welch Co
 3 White Kubas
 "Mammy's B'day"

SAN FRANCISCO

Pantages
 Dancers Supreme
 Winter Garden 4
 Lorenz & Wood
 4 Harlequins
 Gayford & Herron
 A Penny & Knights

SEATTLE

Pantages
 Stuart & Kelley
 Chisholm & Breen
 Ubert Carleton
 Renne Family
 "Sweet Sweeties"

SPOKANE

Pantages
 Zara Carmen 3
 Irene Trevette
 Carl Rosini Co
 Lapine & Emery
 Naval Jazzland 4

TACOMA

Pantages
 Selma Braatz

TORONTO

Pantages
 Will Morris
 Morrow Sisters
 Hughie Clark
 Horner Norton
 Giddy & Giddy
 Fridkin Troupe

VANCOUVER, B. C.

Pantages
 Upside D'n Millettes
 Miller & Capman
 "Thunder Mount'n"
 Browning & Davis
 Riding Lloyds

VICTORIA, B. C.

Pantages
 Rubin & Rosa
 Mr & Mrs Melbourne
 Chot Dody & Midge
 Billy Beard
 "Rolling Along"

AKRON

Pantages
 Lamey & Pearson
 Seven Belltones
 Frank Bush

CLEVELAND

Grand
 Kremlin of Moscow
 Temple Four
 Bedini's Dogs

MILES

Jessie Miller
 Bedini's Horses
 Pete Pinto & Boyle
 Hamid Troupe
 (One to fill)

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic
 Herbert & Dore
 Hart Wagner & M
 Lovett's Contract's
 Otto & Sherida
 Ed Janis Rev
 Joe D'Arcy
 Ara Sisters

FT. WORTH, TEX.

Majestic
 Cummings & White
 Karlo & Sunshine
 Homer Miles Co
 Green & Parker
 Sheehan & Ford
 Maria Lo

GALVESTON, TEX.

Grand O. H.
 (15-17)
 (Same bill plays
 Austin, 18-20)
 Cook & Valdare
 Permane & Shelly
 Whipple Huston Co
 Ciccolini
 Hilda Carling Co
 Billy Beard
 Danois Sisters

HOUSTON, TEX.

Majestic
 O'Brien & Shelly Sis
 Shapiro & Jordan
 Gray & Old Rose
 Dunham & Williams
 Valerie Bergero Co
 Palo & Pallet
 Sylvester Family

LITTLE R'K, ARK.

Majestic
 Lucas & Inez
 Foley & Latour
 "Tid Bits"
 Gene Greene
 Ed Half
 Prez & Marguerite
 Riatta's Look
 Sutherland 6
 Albertina Raach
 Hampton & Blake

WINNIPEG, B. C.

Pantages
 King & Vernon
 4 Fantinos

MELNOTTE DUO

Redmond & Wells
 Baldwin Blair Co
 "Doll Frolics"
 Howard Ross Co
 4 Bellhops

MILES-PANTAGES

DETROIT

Miles
 Adonis & Dog
 Joe & Sadie D'Lier
 Turner & Joselya
 Basil & Allen

ORPHEUM

Aerial Butters
 Rose Vallyda
 Dan Holt Co
 Weaver & Weaver
 The Rounders
 Regent
 The Gaudschmidts
 Austin & Allen
 Aphrodite
 Panser & Sylva
 "B'way Echoes"

OKMULGEE

Orpheum
 (15-17)
 (Same bill plays
 Muskogee, 18-20)
 Page & Green
 Lowe Evans & G
 Hall & Coburn
 J C Nugent
 Connelly Leona & Z

ST. JOE

Orpheum
 Gillette
 Kerr & Ensign
 Kennedy & Rooney
 LaBernicia
 Claudia Coleman
 Miniature Revue

SAN ANTONIO

Majestic
 Belbini & Grovial
 Four Ushers
 Kirksmith Sisters
 Holmes & Lavare
 "Moonlight"
 Sylvester & Vance
 Amaranth Sisters

TULSA, OKLA.

Majestic
 J & H O'Donnell
 Dora Hilton
 Alfred Latell
 Green & Pugh
 Wm Seabury Co
 Frances Kennedy
 Emile & Willie

WICHITA FALLS

Majestic
 Buch Bros
 4 Gossips
 Bobby O'Neil & Q
 Clifford & Willis
 Resista

MORE THAN 100,000 PEOPLE SAW

PETE

JOE

Detzel and Carroll

In GUS HILLS' MAMMOTH
 MINSTRELS at AUDITORIUM
 THEATRE, CHICAGO

And attested by their applause and laughter that the critics were right.

I think Detzel and Carroll one of the funniest blackface acts in show business.
 ASHTON STEVENS, Chicago Examiner.

Pete Detzel and Joe Carroll had the heavy task of next-to-closing these two have 15 minutes in "one" of the stuff that big-time wants, and they can take their present vehicle without changing a line and step on the two-a-day. Their comedy is of the clean, wholesome kind that is an asset to the big time.
 JACK LAIT.

I have seen many black-face comedy acts. But the best that I have seen in many years was the act done by Detzel and Carroll.
 THE OPTIMIST, Chicago "American."

Detzel and Carroll are still the biggest laughing, fun-getting team in show business.
 HARRY RIDINGS, Mer. Cohan's Grand Opera House.

VAUDEVILLE MATERIAL AND COMEDY SCENES FOR SHOWS WRITTEN

By PETE DETZEL. Vaudeville Representative, ALF. T. WILTON.

Business Manager, JOE CARROLL

OPEN LETTER No. 3

To the BOOKING MANAGERS of the B. F. KEITH
 VAUDEVILLE EXCHANGE:

We have before us a letter reprimanding us for writing letters to the booking office, publishing them, and then asking any one not connected to refrain from reading them. (Referring to our letter of last week.)

They suggest, "If you do not wish to have them read promiscuously in the future write direct and mail through the regular channels."

It afforded us much amusement because whoever wrote it undoubtedly never heard of a waste paper basket.

It was signed "An Admirer"; didn't advise of whom or what. Must be of somebody, couldn't be of our act; how could they admire it? You gentlemen haven't booked it—YET.

However, after March 4 next, there is going to be a lot of "names" looking for jobs; they might want to go in vaudeville, they possibly could play in it but would they "go"? Their turns will all be "dramatic and pathetic" and vaudeville needs comedy.

Yours very truly,

LEON KIMBERLY and HELEN PAGE.

P. S.—Moral: Book "LOCATION" now.



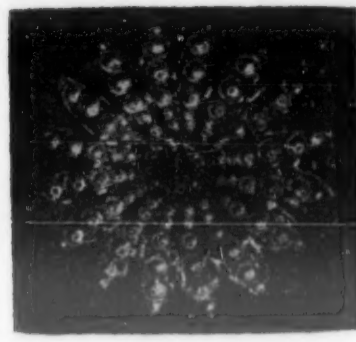
1ST PRIZE



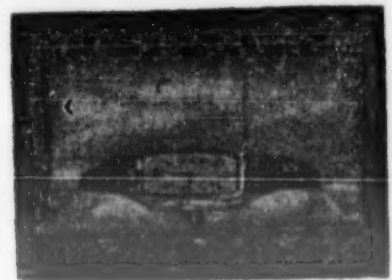
2ND PRIZE



3D PRIZE



4TH PRIZE



5TH PRIZE

BEGINNING MONDAY, NOV. 15

SPECIAL MEMBERSHIP CAMPAIGN

NATIONAL VAUDEVILLE ARTISTS, Inc.

229 WEST 46th STREET, NEW YORK CITY

THE MEN ARE EXPECTED TO DO THEIR PART IN THIS DRIVE

FOR THE WOMEN MEMBERS SENDING IN THE LARGEST NUMBER OF APPLICATIONS THERE WILL BE FIVE HANDSOME PRIZES AWARDED

Each application should bear the name of the one procuring the same, as proposer, and seconded by some other member in good standing. Each application must be accompanied by \$15, covering initiation fee and six months dues. Each application, as soon as favorably voted upon by the organization, automatically INSURES THE MEMBER FOR \$1,000 WITHOUT EXTRA COST, and this is in addition to the numerous other advantages and benefits. YOU ARE HELPING YOUR FELLOW-ARTIST BY BRINGING HIM INTO THE ORGANIZATION. In the event of a tie for any of the prizes offered, prizes identical in character with those herein offered will be given to each of those so tied. The prizes depicted above are on view in the lobby of the N. V. A. Club. Get literature, application blanks, etc., in any vaudeville theatre. THE N. V. A. HAS ACCOMPLISHED THINGS! THE MORE NEW MEMBERS WE GET IN THIS DRIVE, THE GREATER WILL BE OUR ACCOMPLISHMENTS IN THE FUTURE. Every vaudeville artist should belong for his own good. SEND IN THE APPLICATIONS NOW! Campaign ends December 15. Applications after that date will not figure in contest.

Thieves attempted to rob the box office at the Liberty between closing Saturday night and Monday morning. The window was jimmied but before the yeggs could get to the safe they were frightened off. They took along a revolver kept in the box office for protection by the ticket men.

Brown H
Bruce Nellie
Borden Eddie
Bowman Bill
Burke Ed
Burke Ted
Burnett Paul

Calvin & Thornton
Carlson Billy
Carter Rose
Cattell Walter
Chadwick Una
Chilton & Dale
Collins Mrs Win

Conley Peggy
Cooper Rena
Curry Rae
Curson J W
Cuthbert Rupert

Darrow Jack
Davis Beanie McCoy
Dayton Lewis
Deagon Arthur
Dean Mrs E M
De Calve Sonia
De Haven A Milo

De Varney Vera
Diamond Chas
Doyle Margaret
Drew Chas Co
Drew Helen
Drysdale Phyllis
Duffy James J

Farber Constance
Farber Irene
Farrell Peggy
Feldman Morris
Fields Sally
Fitzgerald Jera

Fletcher Lou
Forbes Marian
Ford Dolly
Ford Ray
Fosdick Marion

Goodrich Ruth B
Gordon Elaine
Gordon Roy
Gordon Meyer
Goslar Irving
Greene Harrington
Gresburg J

Edge Mrs Free
Edward C Joyce
Eldridge Lida
Evans Lillian

Geiger Jack
Gluckers The
Golden Joseph
Goldie & Ayres
Goodman G E

Halle Frank L
Hammond Jack
Hickey Eddie
Hilton Taylor B

LETTERS

When sending for mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN OUR ISSUE ONLY.

Addison Velma
Adgie Mlle
Al
Alder Girls 3
Ashton Florence
Atella Dell
Atellas Four
Astor Muriel
Aubrey Bert J
Avery Wilbert

Baker Dot
Banks Ambrose
Barry Anabel
Bennett Peg
Berlin Dean
Biebert Mildred
Black Helen
Boyle & L Patsy
Brennan Billy
Brennan Bob
Briggs Oscar Gray

not an accident - Just raising the roof

WITH OUR CYCLONIC SUCCESS

"Her Mother Is A Better Pal Than Mary" GETS AS MANY ENCORES AS YOU WISH - and then some

WRITE for your Professional COPY. **BIGGER-HAND MUSIC PUB. CO.** 99 Nassau St. New York

Orchestration 200. If you WILL USE IT.

Make-up comes off almost as easily as Bottom's head, in Midsummer Night's Dream, when you use **McKAY**

ALBOLENE

Cuts right into the grease and does the skin good instead of harming it, preventing make-up poisoning. Has practically superseded the sticky or watery old-fashioned creams.



In 1 and 2 oz. tubes for the make-up box. Also in 1/2 lb. and 1 lb. cans for the dressing table. At all druggists and dealers. Sample free on request. **McNESSON & ROBBINS** Incorporated. Manufacturing Chemists. Established 1899. 21 Fulton Street, New York



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RESTAURANT
Formerly WALLICK'S
B'way, Bet. 43d & 44th Sts.

REAL SOUTHERN WAFFLES

Maple Syrup or Honey

COFFEE
ESPECIALLY BLENDED BY CAUCHOIS COFFEE CO.
Coffee Blenders for 70 Years

PALACE, NEW YORK, Next Week (Nov. 15)

WILLIAM EDMUNDS

Featured in "NOT YET MARIE"
Direction, C. B. MADDOCK
HAMILTON, NEW YORK, This Week (Nov. 8)

LATE STAR OF GUS EDWARDS' REVUES
NOW DOING A SINGLE

VINCENT O'DONNELL

"THE MINIATURE McCORMACK"

OPENED AT KEITH'S JEFFERSON THIS WEEK (NOV. 8)

MANY THANKS TO GUS EDWARDS FOR MY NEW SUCCESS

Direction MAX HART

Hoff Hannah
Hooley M J
Hoyt Leo
Hyde Jack
Hyland Mrs Tom

Jarrow Emil
Jean & Valjean
Johnson Happy
Johnston Agnes
Judson & Jones

Kane Jack
Kashner Ida
Kaye June
Keating Mrs L A
Keeffe John H
Keller Morry
Keltous Three
Kent Adrienne

Nadonly Geo
Nelson Ethel V
Newman Gordon R
Norman Art
Novak Nat

Olmith Mary
O Quinn Beanton
Ormond Jessie S

Pearson Virginia
Phillips Sisters
Pike Lester L
Pingree Helen
Potter Wm G
Price Beatrice

Rajotti Fred
Rallie J
Reavis Ruth
Reese Edith
Reid Phyllis
Richard Mrs Linda E

Gleason Lew
Gibson Hardy
Gillet
Goulet Violet
Gardner Jack
Gilbert A M
Gerrity M J
Green Carl

Howard Mary
Henlere Herschel
Hickey & Hart
Harris Honey
Howard Martin
Hickey Hazel
Harris Bobbie
Henderson Norman
Haven A D
Hill Emma
Holloway Arthur

Hofmann Senta
Harlock Dolly
Imperial Quintet
Ivorson Fritale

Jonet Sisters
Jason & Haig
Jinks Geo W
Jovoddah

Keller Peggy
Kay Peggy
Kessie H

Lang Robert C
Lewis Flo
Lyster Alfred
LaPayne Babe
Lewis Fred
Lucas Madge

Lunett Marie
Lee Bryan
Leff Nathan P
Lincoln Corinne
Lundo Barney
Lawton John S
Louverie Glen
Luke Eda Ann
Leonard & Haley
Lorraine Carl A
Lindsay Tom

McNamara Nellie
Mitchell A L
Martyn Mauda
Mooney & Capman
Mudge Island H
McGreedy F M Mrs
Mabel & Malfo
Mannard Virginia
Suriel "Boots" B

Mao & Macher
Miller Zora
Miller Cleora
Morrell Frank
Mitchell Otis

Noble Ruth

Ortons 4
O'Brien M Shots
O'Mar Casio

Presselle Sisters
Perry G & R
Pittenger Vira
Peppers Red
Perry Alice
Polk Jack
Parker Frances
Perry Ward R
Percival Walter

Rhoads Florence
Ray Loretta
Reynolds Harriet
Riding Animals
Raines & Avery
Rankin Walter A
Rogers Frank Mrs
Richey R Keith
Rolls & Royce
Rogers Wilson
Rose Ellis & Ross
Raym'd & Sherman
Reahns Grace

Schuyler Elsie
Seymour Dolly
Spahman Alb't Mrs
Stafford Leo
Somerville Jennie
Stoddard Marie
Stanley Frank
Stafford Edwin

Stanley Frank
Sully Lew
Spurling Philip

Tate Otto
Tucker Cyril
Taylor Eleanor
Torelli's Circus
Toy-Ling-Foo
Tighe & Loedum
Tempest Florens

Vallie Nuriel
Verlaine Yvonne
Vox Valentine

Weber Alton
Walsh Buddy Mrs
Wright & Dietrich
Wood Margaret
West Arthur
Wilson Misses

BURLESQUE ROUTES

(Nov. 15-Nov. 22.)

"All Jazz Revue" 15 Avenue Detroit 22 Victoria Pittsburgh.

"Around the Town" 15 Standard St Louis 22 Century Kansas City

"Bathing Beauties" 15 Majestic Scranton 22 23 Army Binghamton

24 Auburn 25-27 Inter Niagara Falls.

"Beauty Revue" 15 Penn Circuit 22 Gayety Baltimore.

"Beauty Trust" 15 Bijou Philadelphia 22 Majestic Scranton.

La Brack Frankie
Lackey Evelyn
La Rose & Lane
La Salle Dolly
Lawson Dorree
Lee Harriet
Lago Gertrude
Letcher Jones
Littlejohn F P
Lovette Mrs Beale
Lynch Peggy
Lynch Roy
Lyon Mrs Hal

MacBrayne Jessie
Mahon Theresa
Mallette Belle
Mallo Eunice
Manley Mary
Manning Doll
Marty Irene
Maye Louise
McCarthy Helen
McDonald Bob
McKenna Florence
McLean Dan
Meadows Francis
Merodith Gypsy
Meade Anna
Meiser & Reiser
Melville & Stetson Jr
Menderson Jess
Milanese Paul
Miller Violet
Millman Virginia
Milton Jack
Minnick Mrs A D
Minnick Kathryn
Mitchell Jack
Moore Harriett
Monroe Bros
Morey C H
Morgan Mabel S
Mulroy Steve
Myer James

Savoy Mrs Anna
Sharples Sisters
Sheldon Ronald
Shepard Sidney
Simmonds Bobbie
Smyth Sylvia
Spencer Marguerite
Stanley & Lea
Stoakes Anita
Stratton Chester
Sturgis & Webb
Swartwood Chester

Tackman A L
Taylor Laura
Thomas Vera
Tourneau Marian

Walton Wilma
Warner Richard
Warren Trixie
Watson Walter V
Webb J
Westcott Ida Wynn
Williams Peggy
Wilson Ethel
Wilson Viola
Wood G
Worth Louis

Young Elmer
Zudona James
Zuker Dave

Allard Bee
Adams Geo W
Armstrong & Grant
Altieri James

Browning Art
Badie A
Bartlett Robert
Belmont Belle
Brooks Frank F
Butler & DeMuth
Bolin Carl
Bimbo Chas
Beeson Herbert
Bernard Mike
Bernard & Lloyd
Berezniak Leon
Buckley Arthur

Charmion Marie
Cummings Ray
Clarke Bobby
Craig Billy
Clifford Ruby J
Cooper Joice

Creighton & Cr'ion
Clark Bobby

DeVoe Frank
Dorris & Mack
Draper & Saul
Dancing Dorans
Dong Fong Gus &
H Gee Haw
DeVine Dottie
Dawson Sis & Stern
Delaney Ralph
Dall Stanley A
DuNord Leo

Edwards Gertie
Edmunds & LeValle
Edwards Weston

Faber Earl
Friscoe Signor
Fort Dewey Lee
Poster & Clark
Fowler Gene
Fluhrer & Fluhrer

Levey CLEANSER and DYER
205 West 49th St.
New York
Phone CIRCLE 2634 Formerly of 175 West 45th St., New York City

H. HICKS & SON
675 Fifth Avenue, at 53d Street
Have a little fruit delivered to your home or your friends—take it to your week-end outing

ESTABLISHED 1896 PHONE: LONGACRE 1206
FREDERICK'S SON
SCENIC STUDIOS, 643 WEST 42nd STREET
Everything for Vaudeville. I Can Save You Money. SEE ME.

MAY GILMAN
INGENUE-PRIMA DONNA
ROYAL ENGLISH OPERA COMPANY
NOW TOURING
WILL CONSIDER OFFERS

AMETA

THE
SENSATIONAL PARISIAN DANCER
CLOSING THE SHOW AT B. F. KEITH'S
PALACE, NEW YORK, THIS WEEK (Nov. 8)
Direction H. B. MARINELLI

SAMAROFF and MISS SONIA
IN THE ONLY ACT OF ITS KIND
Cannot be described. IF YOU WANT SOMETHING NEW for your Show, Vaudeville or Cabaret, COME AND SEE IT.
Nov. 15—FLATBUSH, BROOKLYN Nov. 22—COLISEUM and REGENT, NEW YORK
Three years, Moss & Stoll Tours, England; one year, principal theatres, France; six months, South Africa; four Orpheum tours; four seasons, Keith Circuit.

34 WEST 34th STREET
A. RATKOWSKY
FURS
Smartest Fall Models
If it's fashionable, it's here — but at a difference. The price will be even one-third less than you would have to pay wholesale.
Special Discount to the Profession
Furs Repaired and Remodeled.

ARE YOU GOING TO EUROPE?
Steamship accommodations arranged on all Lines, at Main Office Prices. Rates are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.
PAUL TACSIG & SON 104 East 10th St. New York. Phone: Stuyvesant 6136-6137.

Don't Be Caught in a Holdup
CARRY
AMERICAN EXPRESS TRAVELERS CHEQUES

They are no good to a thief—

but they are the ideal way of carrying money while on the road. These cheques are spendable everywhere and require no other identification than your signature.

If they are lost, destroyed or stolen their face value will be refunded to you by the American Express Company on the filling out of certain protective papers.

Next pay day take the money you have decided to save to the nearest Bank or Express Office and purchase

AMERICAN EXPRESS TRAVELERS CHEQUES

They will cost you only one-half cent for each dollar's worth. Fifty cents pays for one hundred dollars in cheques. Issued in convenient denominations of \$10, \$20 or \$50.

You can keep them until the end of your tour or if you need some ready money they are just as good as cash.

Try it in the next town.

AMERICAN EXPRESS COMPANY
65 BROADWAY
New York




EVERYTHING NEW

This Week (Nov. 8), HAMILTON, NEW YORK

CHOY LING HEE TROUPE

MANAGERS ARE CORDIALLY INVITED TO LOOK US OVER

Manager, CHOY HENGWA, from Canton, China

Direction MORRIS & FEIL

"Best Show in Town" 15 Peoples Philadelphia 22 Palace Baltimore.
"Big Sensation" 15-16 Lyceum St Jose 22 Gayety Minneapolis.
"Big Wonder Show" 15 Empire Providence 22 Gayety Boston.
"Bon Tons" 15 Casino Brooklyn 22 Empire Newark.
"Bostonians" 15 Miners Bronx New York 22 Casino Brooklyn.
"Bowerys" 15 Gayety Toronto 22 Gayety Buffalo.
"Broadway Belles" 15 Gayety Brooklyn 22 Olympic New York.

"Cabaret Girls" 15 Trocadero Philadelphia 22 Star Brooklyn.
"Cute Cuties" 15-16 Armory Birmingham 17 Auburn 18-20 Inter Niagara Falls 22 Star Toronto.
"Flashlights 1920" 15-17 Park Youngstown 18-20 Grand Akron 22 Star Cleveland.
"Follies of Day" 15 Star Cleveland 22 Empire Toledo.
"Follies of Pleasure" 15 Gayety Louisville 22 Empress Cincinnati.
"Folly Town" 15 Gayety St. Louis 22 Star & Garter Chicago.

"French Frolles" 15 Victoria Pittsburgh 22 Penn Circuit.
"Girls de Looks" 15 Gayety Buffalo 22 Gayety Rochester.
"Girls from Follies" 15 Century Kansas City 22-23 Lyceum St Jose.
"Girls from Happyland" 15 Orpheum Paterson 22 Majestic Jersey City.
"Girls from Joyland" 15 Englewood Chicago 22 Standard St. Louis.
"Girls of U. S. A." 15 Gayety Montreal 22 Empire Albany.
"Golden Crock" 15 Grand Hartford 22 Jacques Waterbury.
"Grown Up Babies" 15 Gayety Minneapolis 22 Gayety St. Paul.
Hastings Harry 15 Gayety Omaha 22 Gayety Kansas City.
"Hip Hip Hurray" 15 Empire Brooklyn 22 Peoples Philadelphia.
"Hits & Bits" 15 Palace Baltimore 22 Gayety Washington.
"Hurly Burly" 15 Academy Buffalo 22 Cadillac Detroit.
"Jazz Babies" 15 Haymarket Chicago 21-23 Grand Terre Haute 23-27 Park Indianapolis.
"Jingle Jingle" 15 Hurtig & Seamon's New York 22 Orpheum Paterson.
"Jollities" 15 Empire Toledo 22 Lyric Dayton.
"Joy Riders" 15 Gayety Newark 25 Rajah Reading 26-27 Grand Trenton.

"Sweet Sweeties" 15 Gilmore Springfield 22 L. O.
"Tempters" 15 Star Brooklyn 22 Empire Hoboken.
"Tibble Tabble" 15 Cadillac Detroit 22 Englewood Chicago.
"Tiddledy Winks" 15 Empress Cincinnati 22 Lyceum Columbus.
"Tid Bits of 1920" 15 Empire Hoboken 22-24 Cohen's Newburgh 25-27 Cohen's Poughkeepsie.
"Town Scandals" 15 Empire Newark 22 Casino Philadelphia.
"20th Century Maids" 15 Gayety Rochester 22-24 Bastable Syracuse 25-27 Gayety Utica.
"Twinkle Toes" 15 Perth Amboy 16 Plainfield 17 Stamford 18-20 Park Bridgeport 22 Empire Providence.
"Victory Belles" 15 Gayety Boston 22 Columbia New York.
"Whirl of Mirth" 15 Folly Washington 22 Bijou Philadelphia.
White Pat 15 Star Toronto 22 Academy Buffalo.
Williams Mollie 15 Gayety Kansas City 22 L. O.

Irene, has made an enormous hit with the Southern newspapers. The Telaaks have been interviewed and the baby photographed so many times Irene's parents are as well known as any headliner.

The new Howard, built by Troup Howard, the Macon millionaire, is set to open Thanksgiving Day. It will be booked by the Lynch interests. It seats 2,500 people and a straight picture policy.

ATLANTIC CITY.

By Charles Scheuer.
Alexander Carr in "The Dreamer," the Jules Eckert Goodman play, which received such severe criticism in Chicago, is at the Globe. Despite the long jump and the denunciation of the play in the western metropolis the company gave a performance that won universal commendation. The play is rated here as an especially good example of the type of comedy for laughing purposes.

William Rock's "Revue of 1920," the revamped and slightly changed "Silks and Satins," which opened here to almost no business and general dislike last summer, played 8-10 with Van and Corbett, and found a slightly more favorable reception. The first act is dull and the second full of laughs.

For the first time in stock "Friendly Enemies" will be offered next week by the Vaughan Glaeser Players.

ATLANTA.

ATLANTA — Dark first half; "Mutt and Jeff" last half.
LOEW'S GRAND—Pop vaudeville.
LYRIC—Vaudeville:
FORSYTH, RIALTO, CRITERION, STRAND, VAUDETTE—Pictures.

Loew's Lyceum in Memphis is playing a straight picture policy.

Bill and Irene Telaak's baby,

THEATRICAL ALL MAKES TRUNKS
ALL SIZES
Wardrobe — Scenery — Hotel
1-3 to 1-2
Off Regular Prices
HARTMAN — INDESTRUCTO — BELBER — BAL — H. & M. — OSHKOSH — TAYLOR — MURPHY, ETC.
SAMUEL NATHANS
531 7th Avenue NEW YORK
Between 38th & 39th Streets, One Block from Times Sq.
Phone: Fitz Roy 620. Trunks Called For and Repaired



This extra large wardrobe, three-ply veneer covered with fibre, twelve hangers, laundry bag, cretonne lined, Reg. value, \$78.95.
\$27.50

MURRAY BLOOM

Wants to Advise His Many Friends
That He Is Now Connected With

JEROME H. REMICK & CO.

And Will Be Glad to See You Any
Time at the New Address

219 WEST 46th STREET

Right Near the N. V. A. Clubhouse

"Kandy Kids" 14-15 Grand Terre Haute 16-20 Park Indianapolis 22 Gayety Louisville.
Kelly Lew 15 Gayety Pittsburgh 22-24 Park Youngstown 25-27 Grand Akron.
"Kewpie Dolls" 15 Olympic New York 22 Gayety Newark.
"Lid Lifters" 15 Gayety Milwaukee 22 Haymarket Chicago.
"Liberty Girls" 15 Columbia Chicago 21-23 Berchel Des Moines.
"London Belles" 15 Casino Boston 22 Grand Hartford.
"Maids of America" 15 L. O. 22 Gayety St. Louis.
Marion Dave 14-16 Berchel Des Moines 22 Gayety Omaha.
"Million Dollar Dolls" 15 Columbia New York 22 Empire Brooklyn.
"Mischief Makers" 15 Howard Boston 22-24 New Bedford New Bedford 25-27 Academy Fall River.
"Monte Carlo Girls" 15-17 Cohen's Newburgh 18-20 Cohen's Poughkeepsie 22 Howard Boston.
"Naughty Naughty" 15 Empire Cleveland 22 Avenue Detroit.
"Parisian Flirts" 15 Worcester Worcester 22 Gilmore Springfield.
"Parisian Whirl" 15 Jacques Waterbury 22 Hurtig & Seamon's New York.
"Peek a Boo" 15 Majestic Jersey City 22 Perth Amboy 23 Plainfield 24 Stamford 25-27 Park Bridgeport.
"Powder Puff Revue" 15 Olympic Cincinnati 22 Columbia Chicago.
"Puss Puss" 15 Gayety St. Paul 22 Gayety Milwaukee.
"Razzle Dazzle" 15-17 New Bedford New Bedford 18-20 Academy Fall River 22 Worcester Worcester.
Reeves Al 15 Casino Philadelphia 22 Miner's Bronx New York.
Reynolds Abe 15-17 Bastable Syracuse 18-20 Gayety Utica 22 Gayety Montreal.
"Record Breakers" 15 Gayety Baltimore 22 Folly Washington.
"Roseland Girls" 15 Empire Albany 22 Casino Boston.
Singer Jack 15 Lyric Dayton 22 Olympic Cincinnati.
"Social Follies" 15 L. O. 22 Gayety Brooklyn.
"Social Maids" 15 Gayety Detroit 22 Gayety Toronto.
"Some Show" 15 Lyceum Columbus 22 Empire Cleveland.
"Sporting Widows" 15 Star & Garter Chicago 22 Gayety Detroit.
"Step Lively Girls" 15 Gayety Washington 22 Gayety Pittsburgh.
Stone & Pillard 18 Rajah Reading 19-20 Grand Trenton 22 Trocadero Philadelphia.

The Incomparable Mentalist
HARRY KAHNE
Announces His Opening
for the
ENTIRE ORPHEUM CIRCUIT
December 19th, Des Moines, Ia.
Thanking BEEHLER & JACOBS for Their Kindness and Many Courtesies Extended to Me

!TRUNKS!
FOR THE THEATRICAL PROFESSION
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"OPEN EVENINGS TILL 11"

RIVERSIDE, NEW YORK, THIS WEEK (NOV. 8)

MEREDITH AND SNOOZER

"THE INTELLECTUAL BULL DOG"

SHEA'S, BUFFALO, Nov. 15
PRINCESS, MONTREAL, Nov. 29
LYRIC, HAMILTON, Dec. 13
SHEA'S, TORONTO, Nov. 22
DOMINION, OTTAWA, Dec. 6
Direction, MORRIS & FEIL

JOHNNY BLACK AND DARDANELLA

HARRY RICHMAN

HEADLINING ORPHEUM CIRCUIT

In "VARIETIES OF 1920"

Thanks to HARRY CARROL and CARLTON HOAGLAND

BALTIMORE.

By F. D. O'Toole.

ACADEMY.—Francis Wilson and De Wolf Hopper enthusiastically received in revival of "Erminie" Monday night. Reviewed elsewhere.

LYCEUM.—According to the billing, Robert Warwick (himself) appears in the spoken drama, entitled "The Dauntless Three." Due to his large personal following the play was fairly well received, but turns out to be one of those which gives forth much promise of being good

and fails to live up to it.

AUDITORIUM.—"Cinderella on Broadway," another one of the musical extravaganzas. Should draw during stay here.

FORD'S.—"Shavings." While not important is good one admirably done.

MARYLAND.—Vaudeville.

PALACE.—"Step Lively Girls."

COLONIAL.—"A Night in Honolulu" opened Monday to capacity. Steadily increasing patronage is quite a surprise to other theatre managers here.

GAYETY.—"Whirl of Mirth," one of the best of this season's attractions.

GARDEN.—Pop vaudeville.

HIPPODROME.—Pop vaudeville.

FOLLY.—"Smiling Beauty."

NEW.—Film, "Old-Fashioned Boy."

PARKWAY.—"Her Husband's Friend." Uninteresting for the most part.

WIZARD.—"The Restless Sex," third and last week.

TREMONT.—"The Son-Daughter" with Leonore Ulrich running to big business.

PARK SQUARE.—Final week of Francis White in "Jimmie."

PLYMOUTH.—"Scandal" staying on at this house, where it seems to be in for an indefinite stop.

ARLINGTON.—Walter Scanlan in "Hearts of Erin," in for a week at this house, opening there Monday night, and for the coming week the house has Tom Wise in "The Proper Spirit" billed.

COPLEY.—"Our Mr. Hepplewhite," for the first presentations in America.

TREMONT TEMPLE.—"Way Down East" going big at this house, playing to capacity every afternoon and evening. One of the biggest film hits that has struck the town for some time.

HOWARD.—Burlesque.

GAYETY.—"The Golden Crook" company.



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Send your name and age and sex to Lachnite Co., Dept. 2528, 204 South Peoria Street, Chicago, Ill. We will send you a Lachnite on 10 days' free trial. We will send it prepaid right to your home. When it comes merely deposit 25¢ with the postman and then wear it for 10 full days. If you, or any of your friends can tell it from a diamond, send it back. If it has been paid, until 25¢ has been paid.

Write Today! Read your name now. Tell us which of the solid gold rings mentioned above you wish (ladies' or men's). Be sure to send your name, age, sex, and address.

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Sole Agents

The officers of the newly incorporated American Theatres Co. were elected at a meeting of the Board of Directors. They are: Edwin T. Dickinson, president; Alfred G. Buck, vice-president and general manager; Bernard H. Dundon, secretary and treasurer. The plans for the Boulevard theatre, which will be erected at 32d street and Greenmount avenue, are being prepared by Architect E. G. Blanke. The theatre will cost in the neighborhood of \$250,000 and will have a seating capacity of 1,500.

BOSTON.

By Len Libbey.

ORPHEUM-LOEW.—Pictures and vaudeville.

BOSTON.—Pictures.

BIJOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Pictures and vaudeville.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

PARK.—Pictures.

ST. JAMES.—Pictures and vaudeville.

MODERN, BEACON, CODMAN SQUARE, EXETER STREET, FRANKLIN PARK, PENWAY, LANCASTER, OLD SOUTH, COLUMBIA.—Pictures.

SHUBERT.—"East Is West" hanging on at this house to good business and with nothing to indicate that local engagement is near end. Has held up well even with a show with a like idea in town.

MAJESTIC.—Second week of Marjorie Rambeau in "The Sign on the Door."

WILBUR.—Another week of Sam Bernard and Irene Bordini in "As You Were."

COLONIAL.—Last week of "The Follies," with "The Night Boat" underlined for the coming weeks.

HOLLIS.—Second week of Collier in "The Hottentot," which is doing a very good business at this house.

Individuality

Superior attraction must distinguish the apparel of the artiste. In no other establishment will this quality be so uniformly found as in the **KAHN SHOP**.

The best evidence as to the novelty, combined with the superior style and workmanship of our productions is found in the steadily increasing patronage among the smart women of the profession. Everything that goes to effect a complete and satisfactory toilette can be seen at the **KAHN SHOP**.

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ORIGINAL COMEDY

For 12 Years I Worked on My Own Originality
Always Played My Own Self

THE ORIGINAL

Eccentric Musical Wop Comedian

FRANK SABINI

In a Comedy Riot Stronger Than Ever
Entitled

"I QUIT"

Assisted by

EDDIE O'ROURKE

The Juvenile Irish Lyric Tenor with the Voice
and Personality

Booked Solid by RAYMOND HODGDON

The ambition of an artist is to have people imitate him.
To find out if he is really original—my day has come.

OUR MERCHANDISE

PLAYING INSTRUMENTS

SINGING

OUR MERCHANDISE

DANCING

Words by
GRANT CLARKE

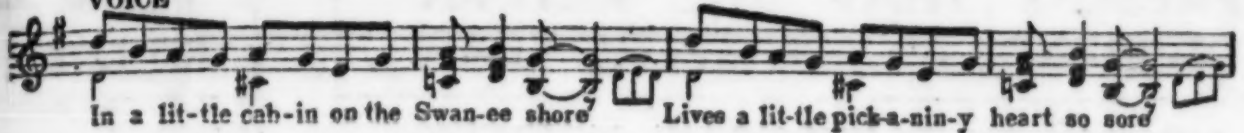
Rock-A-Bye Lullabye Mammy

Music by
WALTER DONALDSON

HERE IT IS



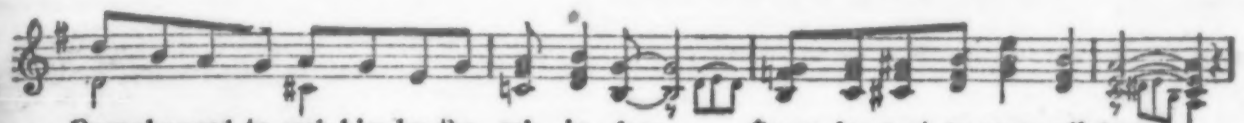
VOICE



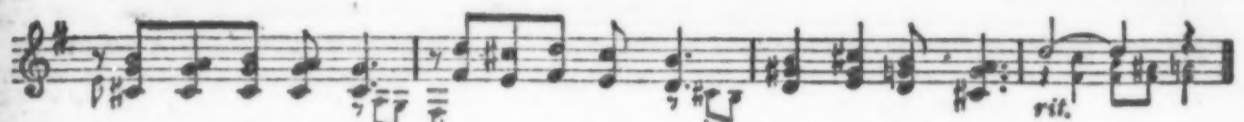
In a lit-tle cab-in on the Swan-ee shore Lives a lit-tle pick-a-nin-y heart so sore



Tears re-place the smil-ing face that once he wore Poor lit-tle Sam-my he miss-es Mam-my



Once she used to rock him by the cab-in door Croon-ing pret-ty songs all day

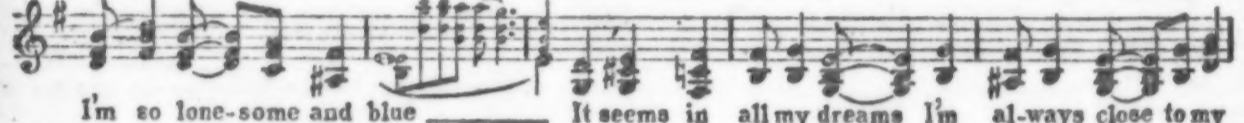


Now she's not near him no one can cheer When he starts to say

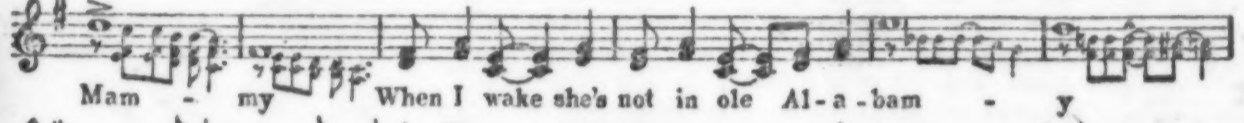
CHORUS



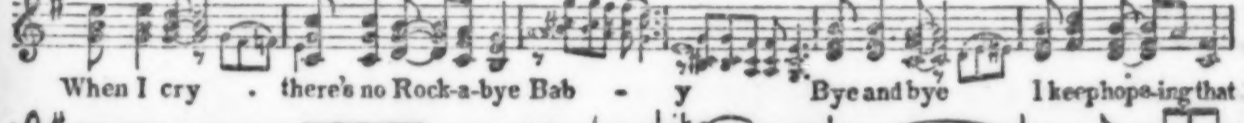
How I sigh for my Lul-la-by Mam-my She knows why



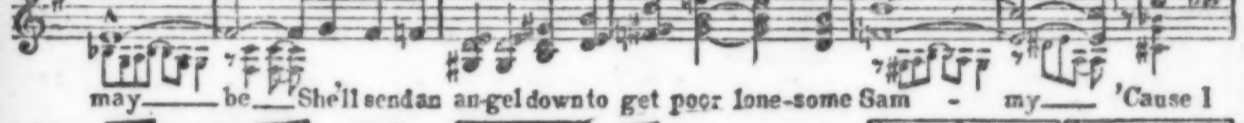
I'm so lone-some and blue It seems in all my dreams I'm al-ways close to my



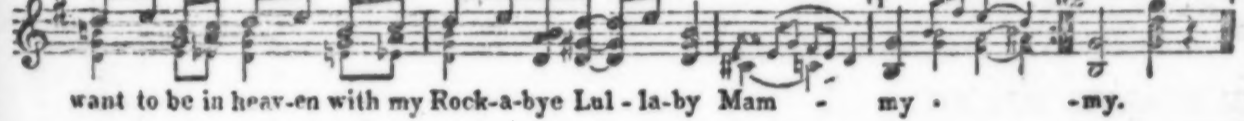
Mam-my When I wake she's not in ole Al-a-bam-y



When I cry there's no Rock-a-bye Bab-by Bye and bye I keep hope-ing that



may-be She'll send an angel down to get poor lone-some Sam-my 'Cause I



want to be in heav-en with my Rock-a-bye Lul-la-by Mam-my-my

A CROONY TUNEY COONEY SOOTHING SOUTHERN MELODY

TELLING A PRETTY, PLAINTIVE
PICKANINNY STORY!

HEAR IT ONCE AND YOU'LL SAY
"THAT'S IN"

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"TIRED OF ME"

WITHOUT A DOUBT THE GREATEST BALLAD WRITTEN IN YEARS

"MY LITTLE BIMBO"

DOWN ON THE BIMBO ISLE

THE HIT COMEDY SONG WITH A LAUGH IN EVERY LINE

"AFTER YOU GET WHAT YOU WANT"

YOU DON'T WANT IT

IRVING BERLIN'S SENSATIONAL DOUBLE SONG

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town for the Erlanger people, will come next week when the house, after being dark for a few weeks, due to the flop of Jimmy Hussey and his show, will open with De Wolf Hopper and Francis Wilson in "Erminie." The house deserves the patronage, and being situated well downtown, will get it if shows of this character are put on. On the same night "The Night Boat" will come into the Colonial, and Grant Mitchell in "The Champion" will show at the Park Square. There were no new shows in town on Monday night, except the opening of "Hearts of Erin" at the Arlington.

BUFFALO.

By Sidney Burton.

MAJESTIC—"The Girl in the Spotlight." Getting a good break despite heavy opposition.

SHUBERT TECK—"Irene." At \$3 top, will probably hang up one of the season's records.

SHEA'S—Vaudeville.
SHEA'S HIPP—Pictures. Farrar, "The Riddle: Woman."

SHEA'S CRITERION—Pictures. "Held by the Enemy."
GAYETY—Ed Lee Wrothe's Best Show, burlesque.

ACADEMY—Burlesque. "Tittle Tattles," with Frank Silk.
OLYMPIC—Pop vaudeville.

Rainbow Cocktail—Lorraine and Herman, Willie Karbe, Carr Trio, Ferguson and Sunderland.

LYRIC—Picture, "April Folly." Vaudeville, Four Mountaineers, Pauline and Francis, Larose and Adams, Keene and Pearl, Swayne Gordon Co.

EMPIRE—"Way Down East," road company.

STRAND—Pictures. Constance Talmadge, "Good References," "Man of War" film.

The next few weeks at the Majestic and Teck will see exceptionally strong bookings — "Jack O'Lantern" with Doyle and Dixon; "Mary" and "The Son-Daughter" carded for the former, and "East is West," Paviowa (for one performance) and "My Lady Friend" the latter house.

Traffic at Washington street and Broadway was entirely suspended on Thursday to permit the tearing down of the front wall of the Old Family. The wall was 50 feet wide, 30 feet high and 3 feet thick. It was pulled down with a gas engine and finally fell, to the delight of a large crowd, with a crash that was heard all over the downtown section.

Tuesday's (Election Day) matinee of "The Ruined Lady" at the Teck almost failed to materialize when the members of the company refused to go on without additional pay, claiming the day was not a legal holiday, and hence not included in their contracts. The matter was finally amicably adjusted and the curtain was rung up after about 20 minutes' delay.

The Gayety program under the title, "A Letter from the Boss," publishes a communication dated October 28 addressed to Manager Simons as follows:

"In looking over your daily statements, I notice the wonderful improvement in your lady attendance, which pleases this company very much. You already know that we want the best clientele Buffalo has. You are now playing a type of shows that, were they in any other theatre, it would cost your patrons twice as much as they are now paying to see these shows that are playing the Gayety theatre. You also know these shows are for ladies and children, as well as the men. Spare no expense to please everybody. Respectfully yours,
"Sam S. Scribner."

Howard Brink, formerly manager of the Dooley Exchange, now heads the Robertson-Cole offices.

Buffalo theatre managers are unanimously agreed that business here is tip-top, with no signs of any dropping off, and that complaints of metropolitan managers that the boom has collapsed and a slump is impending have no echo here.

ATTENTION OF THE THEATRICAL PEOPLE
We have \$25,000 worth of stock to sell you at \$1.00 per share. We only need 250 people at \$100 each to put this over.

DO IT NOW

MAKE YOURSELF A REAL XMAS PRESENT THAT WILL RETURN DIVIDENDS TO YOU EVERY YEAR

TO-MORROW WILL BE TOO LATE

A DOLLAR NOW WILL SAVE YOU TEN

Clip the Coupon Below and Make Reservations for Your Shares

READ AND BE CONVINCED

President, SENATOR C. S. MUFFLY, Winston
Vice-President, LIEUT.-GOV. W. W. McDOWELL, Butte.
Secretary, C. C. BURG, Helena.
MONTANA MINING ASSOCIATION
OFFICE OF THE SECRETARY
HELENA, MONTANA
October 15, 1920.

To Whom It May Concern:
This is to certify that I, Copeland C. Burg, secretary of the Montana Mining Association, have this day visited the properties known as the Stemwinder mines in the Grass Valley district, near Helena, Montana.

On the property, which is one mile and a half from the railway over a very good wagon road, I found two main shafts, 100 feet and 25 feet down, four smaller shafts down from 45 to 30 feet, a tunnel 100 feet long and 24 small pits. In all the shafts, the pits, and the tunnel, I saw silver ore exposed.

In the deepest shaft ore running 2,200 ounces of silver to the ton was extracted, but the operators of the mine make no claims that there is a big body of the bonanza ore. From the tunnel ore running 200 ounces of silver to the ton was taken out. The vein in the tunnel is three feet wide.

In one of the main shafts on the property ore running 120 ounces of silver to the ton was found; in a number of pits ore right at surface runs from 10 to 40 ounces in silver. This lower grade ore will be treated at a leaching plant at the property, I understand.

Some of the assays which I have seen show that the ore taken from several places on the property contains gold. All Stemwinder ore carries good silver values, the assays I have seen running from 40 to 2,200 ounces to the ton.

The Stemwinder appears to me to be very well equipped. There are two 50 H. P. boilers, four drill-compressors, good hoist, air receiver, complete accessories, five-ton Kelly Springfield truck with hydraulic dump. There are a number of good buildings at the mine and while I was there considerable construction work was going on. There is a splendid assay house completed; when the bunk houses and other buildings now under construction are finished, the mine will be one of the best equipped in the point of buildings that I have ever visited.

I was very much impressed with the Stemwinder mine. Seldom have I seen a better property, considering the stage of development and never have I seen such rich silver ore so close to the surface. From the location of the mine, it seems to me that the ore could be handled at a very low price. While at the mine I noticed that the stocks of the East Helena smelter are plainly in sight.

In witness to the above, I have hereunto set my hand this 16th day of October, 1920.
Subscribed and sworn to before me this 16th day of October, 1920.

J. H. BRASS,
United States Commissioner for Montana.
COPELAND C. BURG,
Secretary, Montana Mining Ass'n.

Mr. J. Murphy, Arizona Hotel, Butte, Montana.
Dear Sir:—

Replying to your request of January 12th, we submit the following shipments of ore from the Stemwinder Mine:

Date	Silver-ozs.	Net Weight
December 27th, 1912.....	42.6	48696
January 28th, 1913.....	31.5	48811
February 25th, 1913.....	30.4	51122
April 5th, 1913.....	31.0	46166
April 26th, 1913.....	35.0	9623
June 7th, 1913.....	11.4	23866
August 5th, 1913.....	41.4	42142
September 3d, 1913.....	37.6	57819
September 18th, 1913.....	42.1	51706
October 1st, 1913.....	39.2	78817
November 4th, 1913.....	33.8	67654
November 21st, 1913.....	36.5	84220
December 13th, 1913.....	32.4	60515
May 18th, 1917.....	60.6	25246
May 18th, 1917.....	60.8	9234
November 27th, 1917.....	46.8	57593
April 2d, 1919.....	51.2	68666
May 14th, 1919.....	24.8	58422
June 12th, 1919.....	43.25	45764
August 25th, 1919.....	47.1	46501
October 15th, 1919.....	45.8	35697
January 29th, 1920.....	32.8	35539

Below are the only settlements on the shipments of ore from the Solar Comet Mine, Basin, we are able to find.

Date	Gold-ozs.	Silver-ozs.	Net Weight
January 9th, 1904.....	0.84	79.6	59312
October 23d, 1906.....	0.60	29.8	24343

Hoping that the above information will suffice, we remain, Yours very truly,
W. J. O'CONNOR,
Ore Purchasing Agent.

COPY OF REPORT, PHOTOS, ETC., REFERRED TO BELOW AT OUR ATTORNEY'S OFFICE.

State of Montana }
County of Lewis & Clark }

Theodore Breidenbach, first being duly sworn, deposes and says: That he is the person whose name is subscribed to the foregoing report on the Stemwinder mining properties; that the photographs thereto attached, marked "A," "B," "C," "D" and "E," and the map accompanying said report, represent actual conditions of buildings, workings and improvements on the ground at this date.

THEODORE BREIDENBACH,
Subscribed and sworn to before me this 16th day of October, 1920.

J. H. BRASS,
United States Commissioner for Montana.

[SEAL]

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Per JACK MURPHY, Mgr.
HELENA, MONT.
P. O. BOX 1012

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CLEVELAND.
By J. Wilson Roy.
OPERA HOUSE—"Apple Blossoms." Next week, "Mary."
KEITH'S—Vaudeville.
MILES—Seven Bell Tones, Jennings and Mack, John R. Gordon and company, Millettes, Billy Small and pictures.

LIBERTY—Vaudeville.
PRISCILLA—Dot Marcell and company, Ruth and Kit Clark, Aerial Eddie, Lew Rice, Lew Palmer's Show Girls and pictures.
GRAND—Arthur Devoy and company, Emille Subers, Joe and Sadie Deller, Edwards and Fletcher, Little Pipifax and pictures.
STAR—"Jollities of 1920."
EMPIRE—"All Jazz Revue."

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Address without delay, Box 1100, Variety, 522 State-Lake Bldg., Chicago.

EDDIE MACK TALKS: No. 4

OF THE 1972 WHO BUY THEIR CLOTHES FROM ME 1971 DEMAND THE LATEST IN STYLES AND COLORS—THE OTHER ONE IS BEHIND THE TIMES—WE LOST HIS ACCOUNT.

1582-1584 Broadway 722-724 Seventh Ave
Opp. Strand Theatre Opp. Columbia Theatre

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GYPSIANA
The Irresistible FOX TROT
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Coming Bye-Bye Land - A Beautiful Lullaby -
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MANAGER

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"HERRING AND CABBAGE"

BY JACK LAIT

Just Finished W. V. M. A. and Orpheum, Jr.

COMING EAST!

STILLMAN—"What's Your Hurry?"
HOFFMAN'S PALACE—"Trumpet Island."
EUCLID—"Earthbound."
STANDARD—"The Gilded Dream."
METROPOLITAN AND STRAND—"Married Life."
GAIETY—"The Toll Gate."
KNICKERBOCKER AND ORPHEUM—"The Forbidden Thing."
MALL AND ALHAMBRA—"Body and Soul."

The Cozy theatre celebrates its 13th anniversary this week.

"The Scourge of the Mountains," a historical war play, was given in Greek by the United Artists at the Empire on Sunday evening.

Robert McLaughlin is packing 'em in this week at the Opera house with "Apple Blossoms," but when "Mary" comes along next week some tall figuring will be the indoor sport.

In the interest of the community and a special film is being shown at Keith's this week, taking as the theme Leigh Hunt's "Abou Ben Adhem." The adaptation was made by Robert McLaughlin and the leading role is taken by William Desmond. The film is the work of the Bradley Feature Company.

Judge Baer has dismissed the plea of Frank Whited that the murder indictment against him be nolleed. Whited is charged with murdering Frances Altman Stockwell, chorus girl, last February. Whited's attorney said he would carry the case to the United States Supreme Court so that his client need not stand trial for a second time on the same charge of murder. Judge Baer is to decide later whether or not Whited will be brought to trial again before the Supreme Court acts on the case. The first trial was declared a mistrial; this was when Whited had an epileptic fit in court. He later wrote a letter saying this was a fake.

DES MOINES.

By Don Clark.

Fire destroyed the stage and dressing rooms of A. H. Blank's Majestic last week, causing the house to be dark six days. It has reopened with pop vaudeville. The fire occurred at 3 a. m. and was due to combustion, it is thought. About

\$15,000 damage was done. The auditorium was not greatly injured.

Bandits secured \$4,000 in cash from the Empress (Adams Company) Monday evening of last week by working the combination of the safe in the manager's office. Entrance to the office was secured by "jimmying" the door which opens from the theatre. The robbery was discovered by the porter, who found the safe door open when he entered the theatre. It is thought that the robbers remained hidden in the house after the last show at midnight Sunday night and then opened the safe after the attendants had left. Des Moines police have as yet found no clues. The sum was larger than that usually left in the safe, due to the heavy Sunday business of the theatre, which plays vaudeville and pictures, with a capacity record practically every Saturday night and Sunday.

That the Orpheum Circuit has its eyes on the new \$600,000 Alhambra now being built by Des Moines business men is rumored in the city. Local Orpheum circles deny the rumor, but men closely in touch with Chicago offices claim that national executives of the circuit will visit Des Moines during the month to inspect the house, which is rapidly near completion.

The present Des Moines Orpheum is owned by the Des Moines Amusement Co., and the lease held by the Orpheum circuit has but a few years more to run. Another rumor is that the Alhambra will be a Junior Orpheum. The Commonwealth Building Co. is constructing the building. Marcus Loew of New York is said to have an option on the lease to use the house on his circuit. The Alhambra is on Grand avenue next to Blank's new Des Moines (pictures). It will seat 2,000 when completed, and includes a large stage. It was planned for vaudeville or vode-pictures.

The Majestic, Waterloo, Iowa, has been purchased by Frank L. Suffera of Decatur, Ill., from Julius Friend of Chicago for \$170,000. The house is 83x213, and is on the banks of the Cedar River. The main part of the structure was built 18 years ago, and an addition was added in 1916 at a cost of \$40,000. The Greater Waterloo Association recently signed a 10-year lease on the second and third floors, paying \$54,000 for the 10 years.

Joseph Clifford, of Drake University, has been engaged by the Des Moines Little Theatre Society to take charge of winter production. The first presentation will be in November, with a double bill, Murray's

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APPLY IN PERSON TO GEORGE PAGE ON THE PREMISES

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NOW playing the BROADWAY THEATRE in his famous playlet

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Irish play, "Birthright," and Barrie's "Rosalind."

DULUTH.

By James Watts.

ORPHEUM—Frank Dobson and Thirteen Sirens headline.
NEW GRAND—Mlle. Olga Celeste and Her Wonderful Leopards; other features.
NEW GARRICK—Symphony con-

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cert. Sunday; Charles Ray in "Peaceful Valley," film.

NEW LYRIC—First half, Tom Mix in "Three Gold Coins."

NEW ASTOR—First half, "Return of Tarzan."

SUNBEAM—First half, "The Woman He Chose."

ZELDA—First half—Alice Joyce in "The Vice of Fools."

DIAMOND—First half, "Bonnie, Bonnie Lassie."

Duluth theatres have been suffering for the last fortnight from a slump in business, although certain attractions have drawn heavily. Some of the theatres that have formerly done capacity business week in and week out have been hit rather hard. This is believed to be only temporary, and interest in politics and outdoor activity are blamed.

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The club women of Duluth have been remarkably active in politics and educational work along this line and numerous meetings have diverted their attention from the theatres. Back to the theatres is the slogan now, and business is opening up splendidly at the opening of this week despite warm sunny weather.

"Humoresque," at the Strand last week, is being held over for another week.

"Old Lady 31," which opened at the New Lyric last Wednesday, was a flivver in Duluth and was pulled off after two days' showing. Tom Mix in "Three Gold Coins" was substituted and is going strong.

George Sharp, of the Fiske O'Hara Co., is a Duluth man, and a welcome is promised this week when he appears with the Irish tenor in "Springtime in Mayo," at the Plaza in Superior.

The New Lyric theatre is fast

ACTS—MATERIAL

Written by Carl Nisene. Assure Success. 2010 East 10th, INDIANAPOLIS, IND. P. S.—I Write for Geo. Yeoman and "Lizzie"

getting into the "swagger" class. The manager and the doorman now appear in tuxedo suits at every performance and the ushers are to have uniforms. The Lyric also has the most distinctively artistic orchestra in the city.

James L. Morrissey, for several years manager of the Lyceum theatre here, has leased the Plaza theatre in Superior, Wis., from the Clinton-Meyers Co., and will offer dramatic stock there during the winter with occasional road show attractions. The theatre will reopen Nov. 10 with Fiske O'Hara.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT—While New York Sleeps (picture), first half; "Linger Longer Letty," last half.

ENGLISH'S—"The Master of Ballantree," first half; "Peter Grimm," last half.

KEITH'S—Vaudeville.
PARK—Musical Extravaganza.
BROADWAY—Vaudeville.

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LYRIC.—Vaudeville.
CIRCLE.—Pictures.

Walker Whiteside, David Warfield, Sousa and Charlotte Greenwood all in one week in Indianapolis. The town prepared to spend two-thirds of its nights at the theatres.

Although critics of all newspapers

slammed "White New York Sleeps," the Fox production, as cheap melodrama and not worth one-third the price of admission, the public came to the Murat to see the film at \$1 top price all last week and the first half of this. It was said by the management that the film grossed more than Theda Bara in "The Blue Flame." Complaints that the film

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was vulgar were received and investigated by the police censors, who gave it a clean bill.

KANSAS CITY.

By Will R. Hughes.

SHUBERT—Guy Bates Post in "The Masquerader."
GRAND—Fanchon and Marco Satires of 1920.

EMPRESS—H. Jenks Musical Stock.

ORPHEUM—Vaudeville.
LOEW'S GARDEN—Vaudeville.
GLOBE—Vaudeville.
GAYETY—"Maids of America."
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NOTICE SEYMORE HOTEL ROCHESTER, N. Y. Up-to-date European — \$1.00 UP. was an hour late in starting Sunday night, owing to a freight wreck which delayed the arrival. However, nothing was cut and the audience stayed for the final curtain at midnight. The American Royal Live Stock show, the greatest event of its kind in the world, will be held here for a week, commencing November 13. Over 4,000 head of prize cattle of the world have been entered. Band concerts and a vaudeville program will be given daily. Dr. E. H. Bullock, health director.

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the south seems to be confined to South Carolina and Georgia. The other States are showing loutaceous returns for regular attractions. The reported raid of the big-time bookers on small-time acts is exemplified in the Orpheum program of this week, which contains several three and more per diem turns. Added to the light impression created misrepresentation of the headline offering, the Four Fords, was far from good ethics. Lucille and Cockie started things presentably, the birds going through their paces with evident delight to themselves and the auditors. Four Gossips will do better in the lesser houses, being just about ripe for the big small time. They were received mildly. The act has been classed up some with the girls dressing better. Owen McGliveny has developed from a rapid protean artist to a skilled actor, surrounding his "Bill Sikes" with a halo of real acting that begot him the bit of the performance easily. Hampton and Blake exhumed, assumed and presumed. They began very confidently, grew chary apace and left wiser and mayhap sadder. Hampton was getting the most of the matter in hand, but Miss Blake seemed lax in playing up to him. Mayme Gebrue carried the supposed Four Fords over successfully. The act was doing but fairly until Miss Gebrue inserted her solo that put the turn in the win column. Later Ed Ford's single dance stirred them. It is a nicely draped interlude, neatly dressed, and feature material, but not a headliner. Possibly the light reception contained something of resentment, as the turn is billed as the original Four Fords, which it is not. Billy McDermott worked under wraps Monday evening. He was just stentorian in part, actually leaning to the subtle at times. McDermott scored handsomely, arousing them almost at will. He remains one of the surest of the sure fires. Reddington and Grant were warmly welcomed, conclusively having gotten away from the conventional in their bounding bed moment. The setting is rather nifty. Quite some show at the Palace the first half, with an unknown act, "Huckleberry Finn and Tom Sawyer," registering the success of the season. Although sent into New Orleans cold as to billing. Aerial Degrofs, with the feminine half doing the heavy work, registered well because of the swiftness of the routine and the amount of work accomplished in six minutes.

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has sent notices to the theatres forbidding standing in the aisles. Henry Starr, former outlaw and well known throughout the West, appeared here at the Gayoso theatre this week in connection with his picture, "A Debt to Society." Starr served 17 years in the penitentiary for crimes committed during the early days of Oklahoma.

Jack Bryant brought suit in the Circuit Court here this week for \$2,600 damages against the Morledge Scaffold Co., claiming breach of contract. He alleges that he made a contract with the defendant company to put on a revue for four weeks, commencing Nov. 1, he (Bryant) to furnish the performers and musicians, but that after he had engaged some of the performers the defendant broke the contract. A restraining order was issued by the court forbidding the defendant to give any kind of a musical entertainment.

The Shuberts original booking for the week of Nov. 14 was "Buddies," but the date has been changed to New Years week and Nance O'Neil, in the "Passion Flower," will be the offering. The Milwaukee Common Council has appropriated \$4,000 in the interest of eight consecutive Sunday concerts at the Auditorium. The concerts are an annual winter event. The Milwaukee Symphony Orchestra, led by Hugo Bach, furnishes the entertainment. Edith May, winner of the national salesgirls' beauty contest, left for New York last week, where she has been offered a place with Ziegfeld. The Saxe Brothers have announced the buying of the Gargoyle restaurant, which they will remodel into a picture house.

NEW ORLEANS. By O. M. Samuel. TULANE.—The Man Who Came Back. LYRIC.—Bob White's Darktown Swells. STRAND.—Low Cody in "Occasionally Yours." LIBERTY.—"Treasure Island." The Strand is presenting, Leon Zario, singer, this week. Ben Ketchum, connected with the

Wilkes stock of Denver, was in New Orleans, with a view to placing stock in the Lafayette. B. F. Brennan is placing shows at Port Arthur, Tex. Granger, Tex., a half week which preceded New Orleans in the Pantages routing, is out. It is a boom town. Lasses White's Minstrels are cleaning up oodles of money in their first season, getting from ten to fourteen thousand weekly in the south. The reported business slump in

WILKES STOCK OF DENVER, WAS IN NEW ORLEANS, WITH A VIEW TO PLACING STOCK IN THE LAFAYETTE. B. F. BRENNAN IS PLACING SHOWS AT PORT ARTHUR, TEX. GRANGER, TEX., A HALF WEEK WHICH PRECEDED NEW ORLEANS IN THE PANTAGES ROUTING, IS OUT. IT IS A BOOM TOWN. LASSES WHITE'S MINSTRELS ARE CLEANING UP OODLES OF MONEY IN THEIR FIRST SEASON, GETTING FROM TEN TO FOURTEEN THOUSAND WEEKLY IN THE SOUTH. THE REPORTED BUSINESS SLUMP IN

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BEAUMONT STUDIOS NEW YORK CHICAGO LOS ANGELES

Nat Lewis THEATRICAL OUTFITTERS 1580 Broadway New York City

Ackland and Mae, submitting much Scotch matter and doing it very well, did not interest from the fact Scotch stuff is not liked here, save that coming in by way of Cuba.

Westerfield's Chinese revue has been elaborated considerably, is nicely presented and found hearty appreciation because of the work of Dong Fung Gue. Harry Haw is too American in method and accentuation and should strive more for Celestial characterization.

Huckleberry Finn and Tom Sawyer, two young men in the famous Mark Twain characters, were a revelation, playing like consummate artists and unleashing some golden notes that caused them to stop the show cold. Somebody might explain why this act, better than four-fifths of the turns in "one" on the big time, was relegated to the lesser circuits. Princeton Five, with xylophone and brasses, were fairly well received. Possibly they would have done better with fresh selections. The boys dress neatly.

PANTAGES.—The house advertised an extra attraction in three interpretative dancers from Newcomb College, but the girls did not appear at the Sunday showings, the management announcing the principal pirouette was ill. Attendance was overflowing. The regular bill played splendidly, being well balanced and quick moving.

Van and Emmerson were nicely received, with hand balancing running to the usual feats save in one instance, when the understander does some corking head work.

Manning and Lee held sway throughout, moving the auditors almost at will. Their raillery is bright, even if reminiscent. Dorothy Manning is quite a looker and knows how to wear clothes. The act should be concluded with their regular drop, the lowering of the house curtain being unnecessary. Brierre and Kink were a distinct success, the couple showing improvement in their last round. They have accumulated poise and are dancing with more ginger. Brierre has dropped his crystal ball number and the duo are working in three, which is better.

Harry Van Fossen has not changed his routine much. They were cold when he began, but persistent endeavor finally swung them into his column. He let the audience slip away from him during his final dance, but he had already lost something with his song that holds little. Dorees Celebrities swept the house, eventuating a hit. The singers are better than those used when the act played here before.

PITTSBURGH.

By Coleman Harrison.
Pittsburgh theatres suffered a slump the past week. The best reason to account for it was probably a dullness in bookings, "His Honor Abe Potash," "Clarence" and "Buddies" each lacking sufficient drawing power.

Nora Bayes started off well in "Her Family Tree" at the Shubert Alvin. "Cinderella on Broadway" next.

"The Night Boat" at the Nixon this week. "Apple Blossoms" next. "The Follies" Thanksgiving week.

Two former members of the old Academy stock burlesque company are back this week. Joe Perry and Viola Elliot, both with George Jaffe's troupe last season, are at the same house with Jack Reid's "Record Breakers."

PORTLAND, ORE.

By Joseph G. Kelley, Jr.
ORPHEUM—Vaudeville.
HEILIG—Dark.
BAKER—5, Baker Players. This season's company more popular than any one of the past seven. Laura Rodgers, George Webster, Smith Davies and Mayo Method are holdovers of last season. Walter Gilbert, local critics say, is outdoing all previous efforts in the art of directing.
LYRIC—Ben Dillon and Al Franks Musical Comedy Co. Same as last three seasons, except Billie Bingham is out.
PANTAGES—Vaudeville.
HIPPODROME—Pop. vaudeville and feature pictures.
CASINO—Musical Comedy Tab. and motion pictures.
LIBERTY, COLUMBIA, GRAND CIRCLE, GLOBE, PEOPLES, RIVOLI, STAR—Motion pictures.

As the result of the shipyards reopening and giving thousands employment, local good times are here and all theatres are doing good business.

Their overhead cut in half and with plenty of publicity cleverly placed, Jensen & Von Herberg, who own and operate the Columbia, Liberty, Peoples, Star and Majestic motion picture theatres, are getting good returns.

Twenty-five thousand dollars' damages for alleged alienation of his wife's affections is asked by John Hansen, a local dairyman, of Leslie Pott, manager of the Ritz Hotel, Portland's only theatrical stopping place, in a suit filed Saturday. At the same time he entered divorce proceedings against his wife, Anna Gertrude Hansen. He states that two years ago his wife

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and
FRANCES CLARE
BOOKED SOLID

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LUBIN AND LEWIS
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Horwitz & Kraus

BREAKAWAY BARLOWS
IN
"Laughs and Thrills"
Management: PAUL DURAND

began her association with Pott, and when he objected she ignored him and permitted the hotel man to visit her and bring her presents.

A total of \$1,821 Oregon people were instructed and entertained last year in moving picture films manufactured and lent to various organizations by the Bureau of Visual Instruction of the University of Oregon Extension Division, according to their records.

W. H. Hanley, 45, who died recently from internal hemorrhage shortly after he was found on a park bench near Park and Burnside streets, has been identified as the manager of the Casino theatre. Hanley was unmarried.

Will Hudson, Pathe camera man of Seattle, is in town taking pictures of the local Health Department's system of caring for the teeth of children attending public school.

Jack England and Al Kiser have formed a company here to make educational scenic motion pictures with a light plot.

Portland can no longer boast of its fine musicians. By reason of the strike in the local picture houses they have scattered to all parts of the country. The Rivoli theatre's orchestra, which a year ago had 40 musicians, now has but 14.

Sam Raddon, Jr., has resigned as dramatic editor of the "Journal" to go to Los Angeles, where he will tackle motion picture exploitation.

ROCHESTER, N. Y.

By L. B. Skeffington.
LYCEUM—Thurston, magician.
TEMPLE—Vaudeville.
GAYETY—Abe Reynolds' Revue.
FAY'S—Three Hoy Sisters, Polly Dassi and company, Ted Healy, Wanda Ludlow and company, Lewis and Leonard, Collins and Hill, with Frank Mayo in "Hitchin' Posts," film.
ARCADE—"Krousmeyer's Alley."
FAMILY—Nat Fields company in "Fairport's Saturday Night."
VICTORIA—Vaudeville and pictures.
LOEW'S STAR—"Behold My Wife."
REGENT—Charles Ray in "A Village Sleuth."
The late Olive Thomas was featured at the Piccadilly the first half of this week in "Darling Mine." A special tribute was paid to her memory by a memorial prolog with special orchestral music.
Once again the Corinthian passes. Re-christened the Arcade last week, this week it goes from the speaking to the silent art. Since burlesque moved to the Gaiety two seasons

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"THE ORIGINAL" CHEER-UP GIRL
Touring Loew Circuit
Booked Solid Direction HORWITZ & KRAUS

JEAN GORDON PLAYERS
IN
"A HIGHLAND ROMANCE"
Booked Solid Loew Circuit Direction, HORWITZ & KRAUS
JOE STANLEY AND JANE OLSON
IN
"BETWEEN ACTS"
Direction LEW CANTOR OFFICE

ago the Corinthian has had a hard row to hoe, and has shifted from one name to another. For the first time since its reopening this season it packed 'em in last week when Robert Downing in "Ten Nights in a Barroom" was the attraction. Previously the house had been showing light stuff with poor success. Manager A. J. Roth, inspired by the success of last week's drama, said he was going to try to book more of the same type. Not being able to get them, the house will now try pictures.

Recently a certain theatre manager booked an Olive Thomas picture. He did well with it and admitted that much, wherein he thinks he erred. It is said that when he told how well he was doing with the star the price was boosted up on some more of her pictures he had been counting on getting at the old price.

SYRACUSE, N. Y.

By Chester B. Bahn.
EMPIRE—First—If "Cornered," the Dodson Mitchell comedy drama in which Henry W. Savage returns Midge Kennedy to the legitimate field, does not corner a record run for itself when it shines forth in the metropolis ere long, then there's no such thing as the famed Syracuse theatrical barometer. For "Cornered" at its Syracuse opening at the Empire Monday won a welcome that eclipsed in warmth that accorded "The Meanest Man in the World" or other new production that has been presented to Syracuse critics during the present season.
Last half, "Bright Angels," with premiere Thursday.
WIETING—Two weeks, starting Monday, "Way Down East." Opened to S. R. O. Monday. First time a local legit house has tried pictures for two weeks.
B. F. KEITH'S—Vaudeville.
BASTABLE—First half, "Girls of the U. S. A." Hurlig & Seamon's show, with altered cast and changed book and production. The show is strong in every particular save one—the chorus girls need drilling. There were no two girls in harmony during the stepping at Monday's opening. The chorines are not bad to look upon and can sing a bit above the average. Marty Ward and Al Shaw are carrying the comedy load. They got the laughs, even if their routine is not so unfamiliar. Margaret White, shapely subrobt; Justine Grey, pleasing ingenue, and Nettie Wilson, acceptable prima donna, female principals. Last half, Herbert's Minstrels.
TEMPLE—Vaudeville.
STRAND—First half, film, "The Branded Woman."
ECKEL—First half, film, "If I

Pauline Saxon
SAYS: Life is like a beam—
Each grad deed has its recompense;
The bad ones to e...
come back to you.
Still I think the whole idea's immense!

NAIO and RIZZO
The ACT WITH A KICK.
in
A Violin and Accordion Oddity.
Direction LEW CANTOR

Were King." Without question one of the best films Fox has produced.

SAVOY—First half, "The Girl with the Jazz Heart," in which Midge Kennedy played opposition to Midge Kennedy's "Cornered" at the Empire. Film did excellent business Sunday and Monday.
CRESCENT—All week, "The Prince Chap."
TOP—All week, "Thirty-nine East."

Syracuse is in for a musical comedy war week of Nov. 22. The Wieting will have "Irene" for the entire week. As opposition the Empire will offer "Mary," but by a different company from the one at this house a few weeks ago to the biggest business in the Empire's history.

WASHINGTON, D. C.

By Hardie Meakin.
KEITH'S—Vaudeville
NATIONAL—(Nov. 1) Otis Skinner in "At the Villa Rose." Opened Monday night to an excellent house.
SHUBERT-BELASCO—Henry Hull in "When We Are Young," with George Marion heading the support. The cast is a splendid one and includes Winifred Lenihan, Frank Monroe, Grace Reals, Florence Carpenter, Dorothy Day, Oliver Paul and Gertrude Clemens.
SHUBERT-GARRICK—Although the customary space was occupied in all the Sunday papers with the usual outside display, "The Mandarin" with Brandon Tynan did not open Monday night at this theatre. The management did not give any reason of the cancellation.
POLIS—The Greenwich Village Follies for its second appearance here.
COSMOS—Hortiz Minstrels; Four Bangards; Ashe and Hyams; "Caught in a Jam," with Gallaher and Howard; Lalah Selbin and "Peter"; Sidney and Sargent; Dolly Ward with feature films rounding out the bill.
STRAND—Vardon and Perry; Black and White; Jack and Mary Graham; Jack Murphy and Josephine Lockmar in "The Laugh Trust"; Melody Land; Feature films.
GAYETY—The Lew Kelly Show.
FOLLY—The Cabaret Girls.
LOEW'S PALACE—Wallace Reid in "Always Audacious."
LOEW'S COLUMBIA—William Faversham in "The Sin That Was His."
MOORE'S RIALTO—"In the Heart of a Fool."
MOORE'S GARDEN—"The Forbidden Thing."
CRANDALL'S METROPOLITAN—Lionel Barrymore in "The Master Mind."
CRITERION—William S. Hart in "The Cradle of Courage."
The three day celebration of the

NEW YORK THEATRES
CAPITOL B'way & 51st St.
BEGINNING SUNDAY
Gouverneur Morris' Famous Story
"THE PENALTY"
With LOU CHANEY of
"Miracle Man" Fame.
REVIEW—SCENIC—NEWS
Capitol Grand Orchestra
Presentations by
S. L. ROTHAPPEL

MARK STRAND
"A National Institution"
B'WAY at 67th St. Direction, Joseph Plunkett
BEGINNING WEDNESDAY
ROBERTSON-COLE'S Presentation of
OTIS SKINNER
IN
"KISMET"
COMEDY—REVIEW—NEWS—SCENIO
STRAND ORCHESTRA

Cohan & Harris Theat., 42d. Eves. 8:30
Mats. Tues., Wed. & Sat.
SAM H. HARRIS Presents
"The Popular Success."—Eve. World.

"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY
JOHN GOLDEN Presents

FRANK BACON in
"LIGHTNIN'"

GAIETY B'way & 46 St. Eves. 8:30,
Mats. Tues., Wed. & Sat.

Knickerbocker B'way & 38th St. Eves.
8:15. Mats. Tues., Wed. & Sat., 2:20.

GEO. M. COHAN'S Comedians
in the New Musical Comedy.
"MARY" ISN'T IT A
GRAND OLD
NAME?

HUDSON Theatre, W. 49th St. Eves.
8:30. Mats. Tues., Wed. & Sat.

GEO. M. COHAN'S
Production of
**"THE MEANEST MAN
IN THE WORLD"**
MR. COHAN in the Title Role.

REPUBLIC THEATRE, W. 42d St.
Eves. 8:30. Mats. Tues. & Sat.

EARL CARROLL'S
"The Lady of the Lamp"
An Unusual Play by Earl Carroll,
WITH
—GEORGE GAUL — ROBINSON NEWBOLD—

ELTINGE THEATRE,
W. 42d St.
EVENINGS 8:30. MATS. TUES. & SAT., 2:30.

"LADIES' NIGHT"
A New Farce in Three Acts. With
J. CUMBERLAND CHARLES RUGGLES
ALLEN KING EVELYN GOSNELL

GOOD TIMES || World's Biggest
AT THE || Show at Lowest
Prices.
MATINEE DAILY | **HIPPODROME**

**SEATS SELLING EIGHT
WEEKS IN ADVANCE**

Belasco West 44th St. Evenings 8:30,
Mats. Thurs. & Sat. at 2:30.
DAVID BELASCO Presents

FRANCES STARR
in **"ONE"** A NEW PLAY BY
EDWARD KNOBLOCK.

CENTURY THEATRE.
631 St. & C. P. West.
Evenings 8 Sharp. Matinee Wed. and Sat. at 2.
F. RAY COMSTOCK and MORRIS GIST Present
MOST
SENSATIONAL
SUCCESS
EVER KNOWN
IN N. Y.

MECCA
Musical Extravaganza of the Orient.
COMPANY OF 400 — 11 SCENES

BROCK PEMBERTON Presents
"Enter Madame"
WITH
**GILDA NORMAN
VARESI TREVOR**

FULTON THEATRE, W. 46th St. Tel. 1
709 Bryant. Eves. 8:30. Mats.
Tues., Wed. & Sat.

American Legion to commemorate Armistice Day, which is to be held at the American League Baseball Park, includes a number of features of interest in filmdom. The Film Art Photoplay Company is to have a number of film stars here and will make the first film with Peggy La Bree and Anetta Getwell, who recently won a beauty contest which carried with it a \$1,000 prize and a film contract. President Wilson has stated he would attend if possible and witness the taking of this film. Charles Wallace, a captain in the Signal Corps of the army during the war, will direct the film

CAPITOL

They sang a Requiem for the departed soldiers of the world war this week at the Capitol. For those who now lie beneath the soft earth of Flanders field with poppies a-blooming o'er their graves and for those ensconced beneath soft earth elsewhere. The significance of the Verdi composition was unqualifiedly the most important feature on the program. Its appeal to a Monday night audience brought its lugubrious import as the second evening of the celebration of Armistice week passed in this house. The chorus of 30 intoned the music in a finished manner and the orchestral baton of Erno Rapee swung over the entire ensemble in a true, energetic fashion. Especially gratifying was the unity of purpose which found little ruggedness even with the limited rehearsal for so massive an undertaking. It is probably the first time (within recollection) that a cinema theatre has attempted so ambitious a program.

In arranging it Rothappel's presentation opened with the "Over There" overture by Joseph Carol Breil. Its theme is founded on the George M. Cohan popular selection and is interwoven with the international anthems plus the "Madelon" air. While no masterpiece, it has appeal and registered effectively. It was compounded especially for the occasion. The pictorial features included an episodic review of the Armistice, showing the great welcome extended to the living as they passed under the Arc de Triumph. It aroused volumes of applause intermingled with lusty and unrestrained cheers. This was followed by another memory of the German onslaught and then a reminiscent vista of the peaceful resting place of the heroic dead titled "Where Poppies Bloom" caused a deep, reverent silence, as the panoramic view of hundreds of white crosses and a separate view of the grave of Quentin Roosevelt concluded the first part of the program. John Wenger also added an artistic bit in a living picture of Jean d'Arc posed by Doris Niles.

The second part of the program was as ineffective as the first proved responsive. The "Capitol News" this week overestimated its printed statement in calling it "an institutional compilation of the most vital items of pictorial news of the week." It scarcely lived up to it, while "The Branding Iron" (Goldwyn) reviewed elsewhere in these columns did not carry much weight as a feature picture offering. The Prizma comedy review did win appeal by its novelty, while the Norwegian Dance of Grieg's with Mlle. Gambarelli and M. Oumansky must be withheld from criticism except that they did not appear at the 11:25 showing which the program notes.

RIVOLI.

The bill at the Rivoli this week was certainly calculated to induce a romantic mood. It began with the third "Norwegian Rhapsody," by Svendsen, and included parts of the third act of "Faust," well mounted and sung adequately by Mary Fabian, Jean Wilkins, Georges Du Franne and Emanuel List. The production is credited to the New School of Opera and Ensemble and the melodious and moving music gradually induced a mood and asserted itself in the listener, though as a general thing it is questionable whether this form of entertainment compressed in tabloid form is suited to a house of the Rivoli type. It is no more than a brief from a subject requiring a much longer time to be dealt with as it should be.

The pictorial was remarkable for some scientific pictures showing the action of electrolysis and credited to Charles Urban. Wallace Reid's performance in the Lasky feature, "Always Audacious," is reviewed elsewhere. The Chaplin revival, "Easy Street," lent the bill plenty of comedy. *Lead.*

RIALTO.

With the most distinguished feature production in the history of pictures, "Conrad in Quest of His Youth," with Thomas Meighan starred, as the main drawing card, the Rialto got away to a whirlwind start this week. This Paramount offering is reviewed elsewhere. It drew heavy applause at the Rialto and laughter and tears. Its charming sentiment goes straight to the heart and is over no one's head. Preparation was made for it by "Sakuntala," Karl Goldmark's overture, as a starter, and the Rialto magazine followed. As a solo Sascha Fidelman played Chopin's nocturne on the violin, accompanied by Max Seydel on the harp. Edouardo Albano sang "Maria, Mari" after the feature.

A Clyde Cook comedy called "The Huntsman" also met with favor, and the organ solo was Rubinstein's "Nuptial March." *Lead.*

CONRAD IN QUEST.

Capt. Conrad Warneer.....Thomas Meighan
Nina.....Mabel Van Buren
Gina.....Maym Kelso
Ted.....Bertram Johns
Rosaland.....Margaret Loomis
Mary Page.....Sylvia Ashton
Mrs. Adelaide.....Kathlyn Williams
Hubert.....Charles Ogle
Tattie.....Ruth Renick
Conrad at H.....Eddie Sutherland

Since the earlier Douglas Fair-

banks features with Marjorie Daw, nothing so charming as this Lasky production of Leonard Merrick's classic novel, "Conrad in Quest of His Youth," has been seen on any screen. Artistically, it is a picture to be proud of, and William De Mille, who directed; Olga Printzlau, who made the adaptation; Thomas Meighan and the accomplished cast who supported him, all who brought real talent to bear upon it, deserve a vote of thanks. Commercially, it should clean up in the better theatres. In lesser grade houses, too, the universal note in its delicate sentiment should appeal, for it asserts the truth that he who loves is always young.

Leonard Merrick told his story so perfectly in novel form the fear arose a screen version would prove unsatisfying, that there would be lost in the transition something of the graceful quality that has made this novel and its author famous. This loss does not occur. A rich sympathy went into the making, and it is nowhere more evident than in Thomas Meighan's acting. He brought his fine bearing to the part of Captain Conrad Warneer and something of youth's return to the end of his quest, a rare achievement in acting. In his support Margaret Loomis appeared to advantage. She has grace, a quiet charm that is a part of gentility, and, besides, that quality in love scenes that is a part of generations of good breeding, an artistic mingling of modesty and the living warmth of emotion breaking through the veil of reticence. Kathlyn Williams as the older woman, too, distinguished herself, and lesser roles were ably handled by Mabel Van Buren, Maym Kelso and Ruth Renick. Sylvia Ashton did a humorous bit adequately, while Charles Ogle cannot be held responsible for over-acting as an affectionate valet. This is not English, and is not done, but is the director's fault.

There were laughs in plenty. Olga

Printzlau's scenario was excellent. She told the story well—and what a story! Coming back from India to nothing, Conrad tries to recapture his youth. He invites old friends to relieve the past. That does not work. He goes to Italy, where he loved an older woman at 17, and, meeting this woman, again makes love to her. She is to come to his rooms to say good-bye as she did years before to comfort a love-sick boy, but she comes and finds him asleep. Then, as always, love comes unawares, unbeckoned. In a seaside town a theatrical company is stranded, and Conrad, through a mischance, becomes acquainted with two of the girls. One is not in the show. He loves her, and here we have between Mr. Meighan and Miss Loomis easily the most delightful bits of love-making seen on the screen since Marjorie Daw lifted that girlish face of hers to Douglas Fairbanks.

There is in their work that halting approach that fears the answer will be "no." There is all of the best of life in it for the girl, supposed to be an actress, tells Conrad to ask the Countess of Darlington about her, and when he calls on Lady Darlington the girl is revealed as the Countess, and the curtain draws together over their happiness. This was handled with cleanliness. No attempt is made to change the story in which the Countess was married. It is said here that she is, and "if you want to marry a poor actress," she says before he knows the truth, "then ask the Countess about me." So it is left. No awkward attempt to explain away the husband is made, so there is no offense.

Here is a better picture than has been made by any director or firm at any time, relatively speaking. It is a step in advance. It is no sweeping melodrama, but it is the school of suggestion and delicate imagination in evidence at its best. Along this track the best productions of

the future will progress. Get this picture. No truer or more charming piece of sentiment has been imagined even by Barrie and Merrick's idea here is seen in adequate screen surroundings. The book's fame will draw the best people to your houses, and you can safely assure them they will not be disappointed. *Lead.*

THE U. P. TRAIL.

Beauty Stanton.....Kathlyn Williams
Joe Durade.....Robert McKim
Allie Lee.....Marguerite De La Motte
Warren Neale.....Roy Stewart
Flaco Hough.....Jos. J. Dowling

At a private showing late last week the W. W. Hodkinson Corporation offered Benjamin B. Hampton's production of Zane Grey's novel called "The U. P. Trail." In resume of its seven reels, the salient points are these: Devotion to atmospheric values, a cast that is competent without faltering and photography that is even and characteristic in that respect. Its direction is somewhat too elongated and does not supply sufficient action with which to smooth over the tediousness experienced by sitting through seven reels. On the other hand, the fault is not so much in the direction as in the adaptation. Most novels, it has long been proven, do not make good screen material unless the continuity changes the substance of a particular book. In this respect Zane Grey's work confirms a similar impression.

What is eminently characteristic about this production, in addition to its atmospheric touch, is the last "shot" of a spectacular shooting scene. In this the smoke screen emanating from the revolvers becomes so thick that the passing figures erect or falling are like mere silhouettes against the background. It is a unique bit of photography and one that reflects the efficiency of Harry Vallejo. The period in which this picture

has been "shot" is coupled with the time when the last lap in the great Union Pacific bridge was finally completed, thus linking the West with the East. The hero, Warren Neale, is the engineer who rescues Allie Lee, the heroine, after an Indian massacre, in which her foster mother has been killed. She is left at a trapper's cabin to recover while Neale goes to Benton, a raw, pioneer constructed town on the railroad. "Beauty" Stanton is the owner of the typical dance hall, saloon and gambling palace. She cherishes prospectively happiness with Neale, who informs her that he is pledged to the Lee girl. Her foster father in the interval kidnaps her and the picture is brought to a finale with a battle of guns staged in typical Western fashion in the "Beauty" palace.

Surpassing all others in this competent cast is Robert McKim's work as the heavy. If he incurs the wrath of the gallery by his evil countenance, then it is a sure sign that he has registered. And this as mere supposition, will probably find more truth than premise. Miss Kathlyn Williams is effective in the part of "Beauty," coloring the role with an essential hardness in mimicry that offers a great contrast to the soft, sweet features of Miss Marguerite De La Motte as the naive, unsophisticated girl from the parochial school. Joseph J. Dowling, a veteran among the Los Angeles clan, handles a bit of the gambler as if he had played a similar role for more than a dozen times. Roy Stewart is a trifle out of the cast as the hero. A more picturesque figure "could probably have suited the requirements for the central character in this production. Bits by Frederick Starr, Charles B. Murphy, Virginia Caldwell, Walter Perry and George Berrell are suitably in accord.

The continuity is by William H. Clifford, the direction by Jack Conway.

In Seeing a Production Like
Mr. and Mrs.
Carter DeHaven

in
"Twin Beds"

You realize what it means to have an
Associated First National
FRANCHISE

The New York Strand was crowded to the doors when it gave an exclusive Broadway first run of this picture under its franchise rights.

Its patrons had the laugh of their lives, and were thoroughly pleased.

There is all the difference in the world in the quality and character of such a comedy and the usual one.

That's the reason why

There'll be a Franchise everywhere



First National Attractions

ALWAYS AUDACIOUS.

Ferry Danton, a millionaire... Slim Attucka, a crook... Camilla Hoyt, Perry's fiancee...

This Lasky offering is interesting and entertaining, but might have been better. Wallace Reid is featured and charmingly supported by Margaret Loomis.

The plot is not new, though its treatment is. Two men look as alike as twins. One is a crook, the other a millionaire.

Mr. Geldart was far too jumpy to be convincing as a dignified lawyer and trustee and his manners were bad.

THE BRANDING IRON.

Joan Carver... Barbara Castleton... Pierre Landis... James Kirkwood...

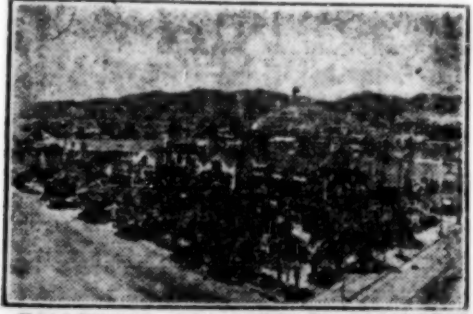
If the public is the best critic of any form of entertainment which they pay to see or hear, then it is eminently fair to include the cryptic statements of two witnesses of Goldwyn's "The Branding Iron."

It is doubtful if Reginald Barker's production in its entirety can be counted on as a feature vying in any degree with Goldwyn Studio products.

The plot in brief is one which proves the theory that there is still one woman left who cannot live without the man who loved her so much that he put his brand upon her flesh.

The picture is laid in the west with alternating spring and winter "shots" for atmospheric values.

HOTEL HOLLYWOOD THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

descends from some good characterization in the early scenes to mere posing in the latter part, thus losing an opportunity that would have been embraced by an actress less willing to be ostentatious and more willing to act.

THE RIDDLE: WOMAN.

Lilla... Geraldine Farrar... Lars Erik... Montagu Love... Kristine... Adele Blood...

A disappointing feature is the filmization of "The Riddle: Woman," an Associated Exhibitors production, directed by Edward Jose.

The picture starts with the early life of Lilla, covering a longer period than is visualized in the spoken version. The big moment in the play is where Lilla, up to then outwardly calm and to all intents an easy going wife, throttles Eric, her seducer.

As a consequence there is little or nothing for Geraldine Farrar, the star, to do in the picture.

Montagu Love manages to extract a semblance of naturalness in the role of Lars, the husband, and William P. Carleton has far and away the best part as the wholesale seducer and blackmailer of young women.

Stripped of its psychological study of Lilla, the story is sordid and uninteresting, so that, despite a splendid production, the feature is not a good one.

DANGEROUS PARADISE.

Louise Huff is starred in this Selznick production picturized by Lewis Allen Browne from a story by Edmund Goulding.

"The Dangerous Paradise" attempts a hybrid of travesty, burlesque, hokum, kidding and farce that makes it altogether a delectable film dish.

The photography is well enough and the settings adequately managed so as to convey a general effect of richness and of tone.

Iris Clifford (Miss Huff) is single and alighted by the eligible males of her set, who have a penchant for the company of the married women.

The story itself is taken from one in the "Saturday Evening Post" called "Myra Visits His People."

Leed.

of the heroine, who eventually jumps his contract to make real love to Ivis' aunt, Mrs. Forrester (Ida Darling).

The action is a transient proposition interestingly set in a number of places, ranging from the country club to the beach.

Mr. Earle's direction is commendable, next only to Mr. Browne's novel continuity.

WANDA'S AFFAIR.

Willard Mack's "Two Men and a Woman," transposed into a screen version called "Wanda's Affair" (Chadwick) is a pretty poor affair as a feature.

It is neither concise as a drama, nor has it the qualifications of a modern production. Its cast is the best example of assembling poor talent into anything that the screen has stood for in a long, long time.

The subject of the picture is offensive from the start. Again we have the theme of the Mikado's emissary trying to steal plans from an American, which will be beneficial to the ships of war trying to elude the submarine.

The only gratifying bit of artistry in the entire five reels is the introduction (possibly) of the Countess Yaki Yamikura as a screen artist. She photographs well and may prove her value in a role suitable for the personality of a native Japanese.

No director's name is appended to the introduction, and it is better so.

THE GILDED DREAM.

Leona... Carmel Myers... Jasper... Thomas Chatterton... Geraldine... Elsa Lorimer... Fraser Boynton... Boyd Irwin

This Universal production featuring Carmel Myers and shown at the Loew theatres isn't so bad. As society stuff it is over-colored, false in particulars, but good market stuff just the same.

The story is by Katherine Leiser Robbins and was adapted by Doris Schroeder. The plot tells of Leona, born with a champagne appetite and cut down by misfortune to a beer income.

The photography is well enough and the settings adequately managed so as to convey a general effect of richness and of tone.

Leed.

THE HUSBAND-HUNTER.

This is a Fox program picture with Eileen Percy featured. The story itself is taken from one in the "Saturday Evening Post" called "Myra Visits His People."

To test her out he invites her to meet his "folks" whom he describes as rather eccentric.

The best thing about the piece was Eileen Percy's acting though she did step out of a rain storm, her hair curling miraculously in passing over the threshold.

COAST PICTURE NEWS

Los Angeles, Nov. 6.

Within a fortnight the Brunton Studios will have 18 companies working. For the past six months the studios have been only working about 25 per cent. on account of the lull in picture producing.

John L. Derrfus, said to have been the first to gain the title of "film bandit" in Los Angeles, was granted two years' probation by Judge Willis after he had pleaded guilty to the thefts of a number of picture films.

The Hotel Alexandria will have a formal opening of the redecorated hotel and are calling it Armistice Night Dinner Dance, Nov. 11.

Freda Rubenstein, who has been associated with Sol Lesser from the time he began his moving picture activities, appeared in the offices wearing a diamond ring.

Invading the exclusive residential section of the picture colony in Hollywood, burglars robbed the home of Edwin Stevens, at 8603 Fountain avenue.

Secretly wedded at the Hotel Hollywood on Halloween night, after a few months' engagement, Justice of the Peace Harris performed the wedding of Wayne Allen former lieutenant in the Air Service and manager of the DeMille Air Field here, and now with the Universal, and Margaret Dale, of the Famous-Lasky stock company, who lives at 1852 Argyle street, Hollywood.

Rex Ingram, who is directing "The Four Horsemen of the Apocalypse," and being ably assisted by June Mathias, says that his company takes no orders from anybody in the West Coast studio of Metro.

NOTE: WE HAVE ESTABLISHED A SPECIAL DEPARTMENT TO ELIMINATE THE TRAVEL TROUBLES OF THE MOVIE PROFESSION.

production work West. This is the only exception, he says.

The other day Will Rogers was cast into prison in the little town of Jackson, Northern California. This isn't publicity for "Bill," but for the sheriff who did it.

John McCormick, who is director of publicity for a number of celebrities on the Coast, sends out a story that the new Ambassador theatre will be ready about New Year's, and that it will give the premier of "Man, Woman, Marriage," Allan Holubar's spectacular production.

On the Salt Lake train that was wrecked near Barstow was Walter McNamara, of the film colony here. Mr. McNamara has a reputation of getting into everything.

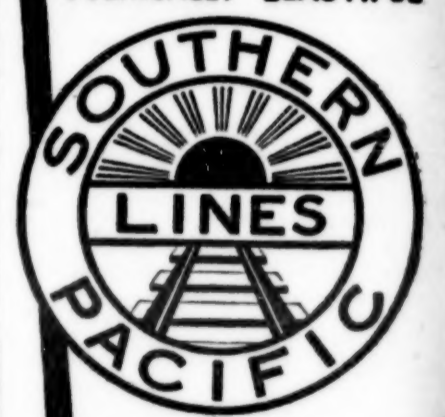
Irving M. Lesser, producer of "Peck's Bad Boy" series, announces he has secured the services of Henry Bergman, who has been close to Charlie Chaplin in his film activities for four years.

"Tiger" in which Fritz Brunette and Frank Mayo are being starred at the Universal, will be completed before the time allotted the director, J. P. McGowan.

Conrad Nagle is a papa now. Mrs. Nagle presented him with a little daughter, born at the family residence in Hollywood.

George Frederick Statter, father of Arthur P. Statter, of the Goldwyn staff here, died at his home at Santa Monica at the age of 72.

YOU'LL SEE THE BEST MOVING PICTURES IN THE WORLD (AND IN NATURAL COLORS, TOO) BY RIDING OVER THE SCENICALLY BEAUTIFUL



TO LOS ANGELES

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WILLIAM VANDERLYN ART DIRECTOR Hotel Hollywood Hollywood, Cal.

EDUCATIONAL ASKS \$50,000

Makes Counter-Claim to Stereospeed Co. Suit.

Answering to the Stereospeed Productions, Inc., \$50,000 breach of contract suit, the Educational Films Corporation has filed a counter-claim for a similar amount. The Stereospeed charges a year's agreement dating from April 1, last, by which it was to supply the Educational with a "slow motion" photography reel for weekly release by the defendant. Educational was to pay \$3 a foot per reel. The breach alleged is that the Educational refused to accept the Stereospeed's productions. The contract stipulated that the plaintiff's product was to be of a similar grade as that manufactured by the Nova-graph Film Co. for Pathe release. The defense is a general denial, admitting the contract and begging leave to refer to it at time of trial. For the separate defense, the Educational alleges that whereas prompt delivery of the films was necessary for efficient distribution through their American and Canadian exchanges, it was not forthcoming, and Educational was damaged to the extent of \$50,000.

Screen Writers Organize.

Announcement is made of the organizing of writers for the screen as a branch of the Authors' League of America, in whose headquarters, 41 Union Square West, the new body will be "at home."

Thompson Buchanan, author of many dramatic plays which have been adapted to the screen, is president. Other officers are Mary O'Connor, vice-president; Eugene B. Lewis, treasurer, and Jack Cunningham, secretary.

The new division takes on significance in view of the new standard author-producer contract, which introduces a new principle covering the disposition of screen rights to dramatic works.

LOEW WINS THEATRE CASE.

Court Confirms His Lease on Elsmere, Bronx.

Judge Robitzek in the Municipal Court, Bronx, this week confirmed the lease of Loew, Inc., on the Elsmere theatre, which the owner sought to terminate on the contention that a change of lessee validated the agreement.

The landlord leased the house for a long term to the P. & S. Amusement Corporation under an agreement that the lease was non-transferable. Loew bought control of the lessee corporation and the suit followed.

The court sustained the contention of the Loew attorneys, Leopold Friedman and Isidor Frey, that the identity of the leasing corporation was not disturbed by the sale of stock. Judge Robitzek added that in his opinion the landlord was in a better position with Loew in control than before. He also observed in a long opinion that he believed the suit was a subterfuge to dispossess Loew and rent the property for more money.

BRIEFS IN DE MILLE-CASEY.

The DeMille vs. Casey matter regarding the rights to screen presentation of a number of old plays, which has been on trial for three weeks, was closed Monday. Judge Hotchkiss in the Supreme Court, before whom the matter was argued, ordered Nathan Burkan, attorney for DeMille, and Prince & Nathan, who represented Casey, to present briefs in the matter. No decision is expected until some time after the first of the year.

Strong Motoring to Coast.

Eugene Strong has started out, pleasure bent, on a motor trip to Muskogee, Okla. From there he will carry on to the Coast, where he is under contract to star in pictures.

C. K. Y. CO. ADDS \$50,000.

Sues for \$25,000 on Two New Clara Kimball Young Films.

Clara Kimball Young is named defendant in a \$50,000 Supreme Court action by the C. K. Y. Film Corporation embracing her two latest pictures, "Mid-Channel" (released) and "Hush" (unreleased). The plaintiff claims \$25,000 per picture by virtue of an agreement of June 17, 1919, whereby she was released from continuing rendering services for the C. K. Y. Film Corporation until August 31, 1921, as originally called for in a contract. The contract annexed to the complaint shows Miss Young pledged to pay \$25,000 per negative for her next ten productions. She is at present employed by the Fine Arts Film Corporation.

The present plaintiff is also suing for \$100,000 on four different complaints covering practically the same points for a quarter of pictures Miss Young has made for her new producers since her release from the C. K. Y. Film contract.

P. A. Powers Must Pay \$51,400.

A judgment for \$51,400 was entered against P. A. Powers, Harry M. and Albert Warner, the picture producers, last week by the U. S. Printing and Lithograph Co. on a contract for lithographing work. Justice McCook later signed an order setting aside the verdict in so far as the Warners are concerned.

ENRIGHT ASKS STAGE AID.

Wants Help in Building Police Hospital.

Police Commissioner Richard Enright has invited the theatre owners of New York city to a luncheon at the Hotel Astor today (Friday). The Commissioner sent them all invitations in which they were informed he had something of importance to impart to them.

The Commissioner has taken the leadership of a drive to provide a police hospital in the Brooklyn section for the men of the department and the theatre managers are to be asked for their co-operation to raise funds for the building of the institution. The site has already been purchased and presented to the department by several wealthy New Yorkers.

1ST NATIONAL 'KID' CONTRACT

The contract between First National and Charles Chaplin, providing for the latter to turn over his production of "The Kid" to the former, has been completed. Early this week it was stated by Nathan Burkan, attorney for the comedian, it had not been signed as yet.

It is expected the transfer will be consummated before the end of next week.

Pauline Frederick's first Robertson-Cole production will be an adaptation of Pinero's "The Slave of Vanity."

HONOR ROTHAPFEL

Friars Make Him Guest of Honor at Picture Night.

The annual Motion Picture Night at the Friars is to be held Sunday evening (Nov. 14). It is the second affair of its kind, and the guest of honor is S. L. Rothapfel, designated by the club's press matter as "the world's greatest exhibitor."

An orchestra of 40 is to provide music, and the Capitol ballet and special vocal features are also to be presented, in addition to a number of celluloid stunts.

The committee, which has Edgar Seiden as chairman, includes Pat Rooney, Tommy Gray, Anthony Paul Kelly, Max Marcin, Joe Maxwell, George Perry, Alan Brooks, Geo. Kelson.

Nine "Down East" Companies.

Four additional companies of "Way Down East" were opened Monday night. This places nine companies on the road altogether. One opened at the Shubert-Crescent Brooklyn, for five weeks. The others had their premier in Poughkeepsie, Syracuse and Johnstown, Pa.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
FOR METRO.

CLOTHES IN PICTURES.

In "The Branding Iron," Gertrude Astor's gown is attractive, of jet sequins and black satin draped artistically at the sides. Net formed one shoulder strap while the over side was decorated with a spray of leaves. Miss Astor's riding suit was good looking. The sleeveless coat was brown cloth with the tailored waist and breeches of white linen.

It is a good thing all husbands haven't the idea of Pierre Landis, that to know your wife is your own you must brand her with your mark. The snow scenes and lighting effects are beautiful in this picture.

In "The Husband Hunter," Eileen Percy is a sweet miss in a rather thankless part, that of a young woman looking for a husband who is not only good-looking but must have wealth (not that this is not being done every day, but one hates the truth as a rule, especially when it falls upon the heroine's shoulder). Majority of Miss Percy's gowns are summer affairs, sport skirts and crochet sweaters. In a linen riding suit she looked smart, with the cap jockey shape of black velvet. Good taste was shown in a navy blue serge made on straight lines, embroidered in gray wool; a beaded girdle was tied loosely round the waist. An evening gown was pretty but looked somewhat crumpled as though it had been thrown any how into a box. It (the gown) was made of silver cloth, with drapings at the sides of dark tulle, which also formed the shoulder straps. Bunches of grapes made a trimming round the waist, and a spray was also worn in her hair.

In the train en route for Palm Beach Miss Percy was attractive in black satin and silver fox, with a small panne velvet hat and paradise.

Margaret Loomis, playing opposite Wallace Reid in "Always Audacious," was prettily dressed on every occasion. Indeed, she wears a set of clothes that any debutante would be safe in using for a sample wardrobe. There is first a velvet trotteur, with chinchilla fur choker collar, and a toque of velvet trimmed with four saucy tufts of the same fur. This is correct for luncheon at a fashionable hotel.

For motoring there is a cape, the lower half of which is of light shaded material, the upper yoke dark, with big circles of the contrasting material medallioned with little scrolls of shirred stuff. (Try this on your machine.) A felt hat with a curled quill made a crusher effect of the jaunty type that will not fly off and covers the hair from disorderly motor breezes.

For golfing there is a smart dress of some rough material that is featured in the shops for Palm Beach wear this season under the name of "Thistledu." That describes the cloth exactly, and you can imagine how smart this was with big checked side panels for the skirt and a checked panel about the neck tied as a scarf, or loosened for a flap effect.

For formal dinner parties there is the shiny white evening gown that every screen actress must have, and some society people favor. Sequins and sequins and sequins—no beginning and no end—with most of the material saved on the top part of the dress lavished in the train.

An afternoon frock of crepe de chine, which by the way has graduated from lingerie to formal use, was finished with a striking bead design. White scrolls in striking effect, with tiny bead tassels appended in the center of each.

MOTION PICTURE STUDIOS

FOR RENT

IMMEDIATE POSSESSION

SEE

THEO. C. YOUNG, Agent

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Murray Hill 8500

The Greatest Month in History

THE list of Paramount Pictures for release in December contains more money-making productions than have ever been released in any single month since motion pictures began. In every quality that means money to the exhibitor, the productions here listed stand as certain winners.

Jesse L. Lasky Presents

THOMAS MEIGHAN

WILLIAM DeMILLE'S Production
"Conrad in Quest of His Youth"

From the Novel by Leonard Merrick. Scenario by Olga Printzlau.

New Art Film Company Presents

DOROTHY GISH

"Flying Pat"

By Virginia Philley Withey. Scenario by Harry Carr and F. Richard Jones. Directed by F. Richard Jones.

Jesse L. Lasky Presents

ROSCOE "FATTY" ARBUCKLE

By Arrangement with Jos. M. Schenck.

"The Life of the Party"

By Irvin S. Cobb. Scenario by Walter Woods. Directed by Joseph Henabery.

Famous Players-Lasky Corporation Presents

"HELIOTROPE"

By Richard Washburn Child. Directed by George D. Baker. A Cosmopolitan Production

A LOIS WEBER PRODUCTION

"To Please One Woman"

Jesse L. Lasky Presents

BRYANT WASHBURN

"An Amateur Devil"

By Jesse E. Henderson and Henry J. Buxton. Directed by Maurice Campbell. Scenario by Douglas Bronston.

WILLIAM S. HART

"The Testing Block"

By William S. Hart. Adapted and Directed by Lambert Hillyer. Photographed by Joe August, A. S. C. A William S. Hart Production

Thomas H. Ince Presents

ENID BENNETT

"Silk Hosiery"

By Frank M. Dazey. A Thomas H. Ince Production

Did you ever see such a list of pictures in your life?

Paramount Pictures



LABORATORY MEN SIGN PACT WITH NATIONAL ASSOCIATION

Pay Increase Provided For, Retroactive From Sept. 3. New Contract in Force for Year From That Date. New Scale Sets \$80 a Week for Timers.

The agreement between the National Association of the Motion Picture Industry and the Motion Picture Craftsmen's Local Union No. 614, branch of the International Alliance of the Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, was at last signed this week, making at once effective the new schedule of wages upon which both bodies have agreed for studio employes.

Under this agreement the following scale has been adopted:

	Per Week
Negative timer.....	\$30.00
Negative developer.....	62.50
Positive timer.....	50.00
Inspector, developing room....	52.00
Positive developer.....	47.50
Title cameraman.....	35.00
Tinter.....	34.50
Negative cutter.....	30.00
Winder, developing room.....	28.50
Hypo man.....	28.50
Perforator.....	29.00
Leader.....	29.00
Wash room man.....	27.25
Inspector, projection room....	28.50
Dry room man.....	24.00
Negative Polisher.....	24.00
Positive polisher.....	19.50
Negative joiner.....	24.50
Printer.....	25.50
Assemblers.....	21.75
Mounters.....	21.75
Examiner.....	21.75
Joiner.....	21.25
Dry check clerk.....	18.50

This schedule is applicable insofar as the employment of members of Local Union No. 614, I. A. T. S. E. and M. P. O. of the United States and Canada is concerned, the conditions to obtain in all film laboratories affiliated with the National Association of the Motion Picture Industry, operating in the city of New York or its environs, and is also the "minimum" schedule for day and night shifts.

Under paragraph II it is agreed to recognize the 48-hour week as the maximum number of hours required of employes in any of the laboratories during the life of agreement, whether on the day or night shift.

Paragraph III stipulates that all time in excess of the number of hours per day established in any given laboratory as the routine number of hours per day shall be paid for at the rate of time and one-half.

In the second clause under the same paragraph is stipulated that overtime worked between the hours of 12 o'clock midnight and 3 o'clock in the morning shall be paid for at the rate of double time, "it being understood, however, that such work shall be considered overtime and paid for at the rate of double time only in respect to employment regularly engaged in the day shift in a given laboratory concerned."

Paragraph IV provides that all work performed on holidays shall be paid for at the rate of time and one-half. The days specified are: New Year's, Independence, Labor, Thanksgiving, Christmas Day, and each and every Sunday during the year.

Under this agreement in paragraph V no employe can be classified as such until he has had six months' working experience as an apprentice. After that the apprentice is classified as a journeyman worker, and when employed thereafter is entitled to payment in accordance with the minimum scale established.

The agreement under paragraph VI provides that any person engaged as foreman of any department or departments in any laboratory shall be permitted to obtain and maintain membership in Local Union No. 614 without prejudice.

Paragraph VII stipulates the assent of both parties in assuming responsibility for the full and complete observance of the terms by their respective membership.

Paragraph VIII specifies that the agreement shall be "retroactive" to September 13, 1920, and shall remain in full force and effect for one year from that date.

Paragraph IX declares that the

acceptance of the agreement shall not be construed as warrant to effect a reduction in wage or working conditions of members operating at the time of acceptance of the agreement under a policy of employment superior in wage or working conditions to the minimums required.

Paragraph X (the last), specifying disputes, declares that any developing between the employe and the employer shall become subject for discussion and adjustment between the representatives of the parties in interest, and, failing of result, it shall then be referred to the National Association of the Motion Picture Industry and to the General Office of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada for investigation and proper adjustment. In the event that the representatives of the latter two organizations are unable to come to an amicable settlement, each of them shall select an arbiter and the two so chosen shall name a third arbiter, and the decision of the three shall be binding on both parties of the agreement.

CLERGYMAN "CALLED" FOR SLAM ON SPROUL

Governor Demands He Make Good Charge of Bad Motives.

Philadelphia, Nov. 10. Governor Sproul became the object of an attack by the Rev. Dr. Carl E. Grammer, rector of St. Stephen's Episcopal Church, who has held the position of president of the Interchurch Federation, when the former charged that "heavy contributions by the motion picture producers and exhibitors" to the Republican campaign fund influenced the Governor to appoint Henry Starr Richardson on the Censor Board in place of Dr. Ellis P. Oberholtzer. The latter, through the appointment of Richardson, was subordinated to a non-voting position on the censorship board. As a result, Dr. Grammer questioned the Governor's motive, and Governor Sproul, in replying to the clergyman's charges, made a complete denial, demanding that Dr. Grammer substantiate the charges.

The present Board of Censors for the State is composed of Henry Starr Richardson, editor of the Evening Star; Harry L. Knapp and Mrs. Niver, who is also a writer and former dramatic critic.

Governor Sproul stated that he had never heard of any contributions to the State Republican organization from film interests, and that he was informed by officers of the State Committee that no contributions had been received or offered by such sources and had never been solicited. He also declared that no such factor had entered into the consideration of his appointment.

STRIKE FORCES SALE.

Jensen & Herberg Dispose of Butte House Rather Than Give In.

Portland, Ore., Nov. 10. Final arrangements for the sale of the Rialto theatre at Butte, Mont., by a recently appointed receiver have been completed. C. S. Jensen, of the firm of Jensen & Von Herberg, announced on his return from a business conference in Spokane. Jensen & Von Herberg own a half interest in the theatre, which was built three years ago at a cost of \$250,000. The holdings of the local firm will be sold to the highest bidder.

Mr. Jensen said that he regards the deal as a victory for the unions, who have conducted a picketing campaign against the Rialto for some time. The general sentiment of Butte favored the unions, and Mr. Jensen and his associates decided to accept a heavy financial loss in view of the existing situation.

ELECTION INDICATES CENSORSHIP FAILURE

Advocates of U. S. Reviewer Defeated in Many Districts.

In a resume of the election results throughout the country as they are likely to affect the motion picture industry, the consensus of opinion is that threatened Federal and State censorship will not have much support.

The defeat of those who had in their campaigns and previous activities advocated Federal censorship is generally recorded.

San Francisco, Nov. 10. Congressman Charles H. Randall was defeated for re-election in a California district. He is known as the "father" of the Federal Censorship Bill which caused a hostile feeling four years ago in this part of the country.

In view of the fact that he represented a district that was made up largely of persons connected with the motion picture industry, a movement was started this year to defeat him in California.

Atlanta, Nov. 10. During the recent censorship fight in Georgia, Governor E. Dorsey came out strongly in favor of State censorship of motion pictures. He was a candidate for the U. S. Senate, and the exhibitors of the State used every effort to defeat him. They were successful.

Chicago, Nov. 10. Congressman W. B. McKinley of Illinois was elected to the U. S. Senate by a majority of over 600,000 votes, a good deal of credit for his victory being due to exhibitors throughout the State, who backed him for his friendly disposition toward the motion picture industry.

Baltimore, Nov. 10. O. E. Weller of Maryland had the solid backing of all the Republican exhibitors and was elected to the United States Senate over his Democratic opponent.

Boston, Nov. 10. Congressman Joseph Walsh of Massachusetts, the father of the Penal Code amendment, and one of the best friends that the industry has in Washington, was re-elected by more than 30,000 votes in his own Congressional district.

On account of his activities favoring motion pictures, the exhibitors in that district showed his picture in practically all of their theatres during the campaign, describing further his successful efforts in behalf of motion pictures.

Marion, O., Nov. 10. The attitude of President-elect Harding on State censorship is favorable to the industry. In a speech delivered from the "front porch" last August he said: "I do not think a people can be fortunate with various standards of censorship. I do not think we require one standard for one locality and another standard for another."

SERVES SICK PATIENT.

Sid Chaplin Suffers Relapse from Excitement.

Los Angeles, Nov. 10. Sid Chaplin is slowly recovering from an operation for appendicitis at the Sister's Hospital here. His recovery was delayed through a relapse which occurred after he had been served with papers in a civil suit brought by the Curtiss Aeroplane Co. in connection with the Chaplin Aircraft Corp.

The process server walked into the hospital where Chaplin was recovering from the operation and after ascertaining the man in bed was the person he wanted to serve, threw the papers on the bed. As a result of the excitement which followed Chaplin developed a high fever and early last week his condition was pronounced as critical.

Mrs. Sid Chaplin has instructed her attorney here to start action against the Curtiss people for the damage caused in her husband's health.

Theatre Owners' Ball Jan. 5.

The first annual ball of the Theatre Owners' Chamber of Commerce is to be held at the Hotel Astor Jan. 5. It is to be an entertainment and ball and those on the Entertainment Committee are B. S. Moss, Frank A. Keeney and Marcus Loew. The admission tariff is to be \$10.

FOREIGN SALES OUTLOOK POOR, ROWLAND AND OTHERS ASSERT

Europe Is Beginning to Supply Its Own Film Needs, and Is Now Three Times Oversold—Italian Situation—Exchange Rate Counts.

The future of American films in Europe looks dark. Producers in the past figuring on 25 to 40 per cent. of their production cost as income from European distribution are shortly to be denied that allotment by Europe's own activity in film making.

Europe, and especially the British Isles, are gauged by Arthur S. Rowland, of Metro, as being three times oversold. He estimates that England before the war took 400 features yearly. The fact that England is now manufacturing pictures and is giving the preference to a domestic product has cut that demand off by 100. With future activities there is reason to believe that the demand will be diminished still more. He holds a warning note out to the independent producer in this country, particularly those who are sitting tight with their films, preferring to wait for big prices instead of selling out at the present rate of exchange. He declares that the only solution to the present issue is to dispose of independent films for foreign distribution at the best rate of exchange obtainable, or better, by putting such films in the hands of representative concerns in European countries on the basis outlined by foreign firms. This basis, he declares, is a substantial advance which the foreign firm feels it is in a position to make on a gross percentage. If they fail to do this they must be content to keep their goods on the shelves in this country, while Europe goes ahead daily progressing toward a finished product sufficient to compete with America.

The situation in Italy with regard to American films becomes dimmer as time goes on, and the outlook is that the market there will soon be closed to the American product. A graphic account of the attitude of Italian exhibitors is embraced in cable dispatches from Mario Luporini, a representative of the Luporini Brothers. He is now in Rome studying conditions, after a six months' absence from the United States. The demand is slim, he states, the only stars favored being Pearl White and Nazimova. These two are advertised in name, but for the rest, irrespective of their standing in this country, an exhibitor playing an American feature bills it "Film Americana." Douglas Fairbanks is not billed in name, the contention being that too long a name is hard for the Italian to pronounce. Instead he is called "Lampo." The popularity of Pearl White as a matter of precedence, and the serials are favored. The latter are cut up into distinct features and never played in the continuity vein. Nazimova is favored because of her similarity to the Latin types that Italian films are made with.

If the American producer wants to dispose of his product there, Signor Luporini cables, he will have to sell cheap, because Italy has not been backward in her own production activities since the war. They cannot afford to pay in dollars. A comparison of the price they can pay can be estimated from a Nazimova picture which was purchased from a Parisian distributing agency for 7,000 lire. This purchase called for Italian distribution of the film in Piemonte and Liguria, both provinces embracing 100 theatres. At the current rate of exchange, then, the money expended amounted to \$400. This included a print. Failure to pay the high prices demanded by American producers has also inadvertently caused a demand for films from London and Genoa, the market there expanding as a result of the Italian demand.

His cable advice also includes the information that the censors in Italy are charging 80 centimos per meter for revised films. The printing of film in Italy is done at the rate of one lira and 95 centimos per meter, while the American print is chargeable at about 4 lira and 10 centimos, including charge for transportation and duty tax. From this Luporini infers that the Amer-

icans are charging more than 4 cents per foot for printing, which is the standard charge in the United States. The Italians are also averse to pictures with long titles, and in the paper question for billing purposes the charge, it is claimed, is exorbitant. The advice on this is only to send a sample print, and there it can be manufactured in quantities at a much lower cost.

The depressing sentiment on the foreign situation was again asserted to a Variety representative at the Export and Import Film Co., the latter having large contracts for distributing American films in England and in Central Europe.

England's release dates, it was declared, on productions are booked up to 1922. Under those conditions it is practically impossible to get through because all available cash is tied up. In only one instance was it possible to break the deadline, and that was the recent opening of "Earthbound" at Covent Garden, London. This is regarded as a special case, but for other features there is no outlet until after that period.

The root of the trouble, it was declared, is in our own country, where we produce over 800 features a year, when we have only room for half that number, or, at the most, 500. To dispose of these with a view to getting some of the production cost out of a European market is undeniably slim at this time. France cannot buy pictures today, and cannot pay in dollars for them. The franc has depreciated too low to offer any equivalent to the price formerly paid for American films. In selling a picture to England it must be sold on time, with a small advance payment amounting to one-quarter of the total sum contracted for. The money cannot be gotten out of an investment before nine months have elapsed.

A specific case of how it is next to impossible to do business with a French concern is cited by this official, who declared that previous to this they had done business by selling 15 prints of a subject in his territory. The printing cost him 4 cents per foot, and with the present rate of exchange it will cost him 10 cents per foot in France.

In concluding he also warns the American producer that American films will soon have to compete with the French, English, Scandinavian, and German film market. As a result of the exchange Europe will find it will be able to do business between countries there to a more profitable arrangement, than by importing American films. He declares that the only films that will get through will be the super-American productions outlying anything that is produced abroad.

"APHRODITE" RIGHTS DISPUTED FOR FILMS

Metro (Pictures) and Morris Gest Each Has Claim.

Two special picture features on "Aphrodite" are in prospect, one to be made by Metro and one by Morris Gest. Metro secured the picture rights from Famous Players, which after Whitman Bennett bought "Aphrodite" for films, turned it over to Metro at a substantial profit. It is reported the directors of Famous decided against filming the spectacle.

The rights purchased by Bennett concern the foreign presentation of "Aphrodite." Gest claims a wide difference between the spectacle as shown in Paris and the American production. The legit manager denies Metro has any right to screen the American production.

Metro purchased the "Aphrodite" rights with the idea of starring Nazimova in it. A settlement may be reached between Metro and Mr. Gest, whose present plans call for making the picture before the road season of "Aphrodite" is over.

Friday, November 12, 1920

**NATIONWIDE SUNDAY
CLOSING FIGHT COMING****Reform Bill Scheduled to Come
Up in Congress Session.**

Washington, Nov. 10.

During the coming session of Congress it is doubtful if much picture legislation will be considered outside of the bill which provides for a closing of all the motion picture theatres in Washington on Sunday. This bill has been introduced by Congressman Temple, of Pennsylvania, and is being pressed by the Lord's Day Alliance, a reform organization.

This organization has been most active during the past few months attempting to get pledges of members. It is their intention to close Washington on Sunday and then spread out and attempt to close other cities in the country. This, no doubt, will be the most serious fight that the industry will have at the short session of Congress.

According to the present plans no tariff legislation is to be considered. This means that the taxes will remain the same. It is also expected that the film theft bill, which was recently introduced by Congressman H. T. Rainey, of Illinois, will be considered. The bill provides a Federal penalty for the larceny of film that is carried from one State to another. It is similar to the national automobile theft bill which passed the last Congress.

It is expected that the bill providing for the two-cent coin, which has always been advocated by the exhibitors since the admission tax has been in effect, will be considered. This bill recently passed the Senate.

SMALL HOUSE, BIG RETURNS.

Portland, Ore., Nov. 10.

The Circle, Portland's smallest picture house, which has a seating capacity of 700, cleared for its owners for the year ending Oct. 1, \$105,000.

The Circle operates from 9 o'clock in the morning until 4 the next.

**"FOLLIES" BEAUTY PICKED
TO SUCCEED OLIVE THOMAS****Lewis J. Selznick Chooses Martha Mansfield as Star.
Now Conway Tearle's Leading Woman but Will
Head Own Company Later.**

Lewis J. Selznick has selected

Martha Mansfield, the former "Follies" beauty, as the successor of Olive Thomas in his list of stars. At present Miss Mansfield is appearing as the leading woman to Conway Tearle under the direction of Hobart Henley. When this production is completed she will be placed at the head of her own company and elevated to stardom.

It is also the plan of Lewis J. to secure, if possible, Richard Bartelmess and Dorothy Gish under contract. The means of reaching for these two stars is to be provided by the releasing of 17 Norma Talmadge features which Selznick holds. The success of the first Talmadge reissue, "Panthea," has been such that it is figured that the reissue of each of the 17 will bring the Selznick coffers something like \$3,400,000, forecast on a \$200,000 earning for each of them.

There is also in plan at present a nationwide campaign in behalf of Miss Mansfield, which is to be financed by the reissue money. It is believed that with sufficient plugging the new star will in six months' time develop a following equal to that which the Thomas pictures had.

'KISMET' FIRST ASKED \$12,000

The "Kismet" feature when offered to the Capitol by Robertson-Cole at \$12,000 found a cool reception.

Its booking at the Strand is understood to be at a much lower figure, and finds the latter house shelving one of its regular program features, which it is under contract to play or pay with the First National.

**THEATRE OWNERS STRIVE TO
CHECK RIVALS CUTTING RATES****Start Movement to Stop Competitive Box Office Reductions Until After Jan. 1.
Hope to Demonstrate by Then That Present Business Depression Is Only
Temporary—Work by Personal Canvass.****MUST DEFEND C. K. Y. SUIT****Star Required to Answer Court Demand for \$100,000.**

Judge Mack in the Federal Court last week overruled Clara Kimball Young's demurrer to the \$100,000 suit begun against her by the C. K. Y. Film Corporation, and the defendant was given 20 days in which to file her answer to the complaint. The plaintiff corporation claims \$25,000 per film Miss Young has made for her new employers, the Equity Pictures Corporation, under a settlement agreement entered into July, 1919, whereby Miss Young was released from fulfilling previously contracted services for the C. K. Y. Film Corporation. She has since made four pictures for the Equity, and has six to go under the agreement, all to be completed by August 31, 1921, and paid for at \$25,000 per negative.

Miss Young, through her counsel, Charles C. Pearce, demurred on the grounds she is specifically restrained from appearing on the spoken stage or concert platform and all theatrical endeavors other than motion pictures. This, she demurred, was contrary to her common law rights and was an attempt at restraint of trade and competition. Justice Mack held otherwise, and Mr. Pearce, her attorney, states he will draw up a separate defense alleging that his client was fraudulently induced to enter into the agreement.

Price cutting in the cheaper grade of picture houses about Greater New York has started and steps are being taken in an effort to hold off further reductions in the admission scale until after the holidays in an attempt to ascertain whether or not the present slump is but a temporary one. The Brownsville and East New York sections are the ones affected at present. One theatre in that section cut its admission from 11 and 22 cents to 6 and 11 cents. This has started the opposition houses also slashing in price and the reduction craze is rapidly spreading all over the Brooklyn territory.

At the Tuesday meeting of the M. P. Theatre Owners' Chamber of Commerce the reduction of the admission prices in the two sections of Brooklyn where it has occurred was brought before the organization and a committee of three was appointed to go into the territory and try to persuade the exhibitors not to continue slashing, and if possible to have those who had already cut to restore their prices until after the first of the year.

The attitude is taken that in the event that the slashing continues it will affect all ends of the industry. It is figured that if the admissions are cut in one section the rentals for films will undoubtedly be also affected and this will mean that the producers will have to place additional taxation on the surrounding territory to obtain their set quotas. It is already noticed that houses on the outer edge of the territory where the cutting has been going on have been affected in business and these managers are also considering cutting. This will mean a wider spread of the reductions and it would only be a question of a short time before all of Greater New York would be seeing pictures at a cheaper admission price than at any time within the last three years.

As New York sets the gait pretty much for all of the country, the time of reductions in other cities would only be a question and with that the entire industry would be hampered for the producers would be forced to cut in quality of production to meet the lower rentals that they would receive.

SEE HOPE IN GOV. DAVIS**New Ohio Executive Always Friendly
to Amusement Interests.**

Cleveland, Nov. 10.

The election of Harry L. Davis to the governorship carries with it much interest to showmen in Ohio. It is hoped that when the new Governor takes office the old blue laws which have to date prohibited Sunday performances will be modified or withdrawn. When the governor-elect was mayor of Cleveland he was friendly disposed to amusements, and the hearty support of theatrical and picture interests during his campaign is credited with aiding in the piling up of the heavy plurality for Mr. Davis.

Picture men and theatre managers presented a solid front for the Davis ticket. It is understood that no other State or community has heretofore entered politics on such an out-and-out fashion. The Ohio State Screen League endorsed the candidacy solidly, and Davis votes were advocated on practically every picture screen in the State.

JACK DEMPSEY'S FILM CO.

Jack Kearns and Jack Dempsey have formed the Dempsey-Kearns Theatrical and Motion Picture Enterprises, with a capitalization of \$20,000.

It is understood that Dempsey is about to make a serial with Pathe as distributor. Kearns, together with Dempsey and H. S. Hechheimer, their attorney, form the board of directors.

STOCK ON PROSPECTS.**Van Loan Productions Incorporated—Other Successes Mentioned.**

The Golden State Motion Picture Corp. is carrying on an extensive stock selling plan in Los Angeles, offering 3,000 shares of the common stock of the company to the public at \$100 a share. The company, according to the advertising matter, is to "control all productions of H. H. Van Loan, author."

It is stated that the corporation was formed under the laws of the State of Delaware and with the proceeds of the sale of its common stock will immediately engage the services of "the best director obtainable and secure the proper company to produce H. H. Van Loan's latest masterpiece."

Two productions "The Great Redeemer" and "The Virgin of Stamboul" are referred to with the statement that they will earn \$1,000,000 for their producers, and that the story that the company now has in hand and ready to produce will undoubtedly eclipse that figure.

The officers of the corporation are Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer and J. B. Watson, secretary. The latter is a member of the firm of Watson & Co., investment brokers, who are offering the stock for sale.

**14 FEATURES READY
OR NEAR COMPLETION****List Includes Drama Starring
Betty Compson.**

Los Angeles, Nov. 10.

The following are film features completed or in the final stages and the studios at which they were made.

"Trail of the Axo" (Brunton) with Dustin Farnum.

A drama with Betty Compson (Brunton).

"Parrot and Company," all star (Brunton).

"Outside the Law," with Priscilla Dean (Universal).

"Her First Elopement," with Wanda Hawley (Realart).

"Last of the Mohicans," all star Tourneur company.

"Brewster's Millions" (Lasky), with Roscoe Arbuckle.

"The Forbidden Thing," all star (Allan Dwan).

"Out of the Dark" (Goldwyn), all star.

"Gulls of Women," with Will Rogers (Goldwyn).

"Bunty Pulls the Strings," all star (Goldwyn).

Six-reel feature (Hurst), with Hedda Nova.

Seven-reel comedy (Christie).

"The Killer" (Brunton), all star.

LOEW MAKES IT QUARTET.**Acquires Princess, Fourth in Memphis.**

Memphis, Nov. 10.

Marcus Loew has acquired the Princess and now controls four houses here. The house, formerly operated by Southern Enterprises, will play straight pictures.

Business is off here, due to the slump in cotton. In an endeavor to bolster up the boxoffice the Strand and Majestic announce a "metropolitan orchestra" beginning next week. Special musical programs are being given with the augmented organizations.

**FRIEND'S RESIGNATION SHOWS
\$60,000,000 F. P.-L. LINEUP****Treasurer Retires From 19 Subsidiary Organizations
Representing Enormous Capitalization—List
Made Public for First Time—To Relinquish
National Association of the M. P. I. Posts.**

Simultaneous with his resignation from the Famous Players-Lasky Corporation of New York and New Jersey, as treasurer, Arthur S. Friend releases himself from service in 19 subsidiary corporations of the F. P.-L., representing a total capitalization of \$50,000,000. In but one of these he holds the office of president of the John D. Williams Producing Company, which he also relinquishes. Of the remaining 18, he represents the corporation as treasurer over six. In addition he resigns from numerous positions in the National Association of the Motion Picture Industry.

The enumeration of the subsidiary concerns of the parent organization is probably the first detailed list ever compiled, and offers an idea of the concern's holdings.

Friend was treasurer of the following: Seneca Holding Corp., Star Amusement Co., Exceptional Realty Corp., Famous Players of Missouri Corp., 1493 Broadway Corp., Clark Film Corp., Connecticut Theatres Corp., Dover Amusement Co., Fountain Square Corp., Lexington Theatres Corp., Hamilton Theatres Corp., Compania Peliculas d'Luxo da America do Sul, Ltd.

As assistant treasurer he represents the Famous Players-Lasky Corp. and its holdings in the United Plays, Inc.; Famous Playwrights, Inc.; Pickford Film Corp., and in the Realart Pictures Corporation of Texas, New Jersey and Delaware.

In the National Association of the Motion Picture Industry Friend is chairman of the following committees: Finance, Legislative, Labor and Laboratory and Sunday Opening, and chairman of the Committee

on Revision of the By-laws. He is also in that organization a member of the Board of Directors, of the Executive Committee, of the Committee on Censorship and member of the committees on Law and Legislation.

The Seneca owns the New York and the roof and the Criterion; the Star controls the property on which an F. P.-L. theatre is to be built in Indianapolis; the Exceptional Realty owns Shea's Criterion in Buffalo; the Famous Players-Missouri controls the St. Louis chain of theatres including the new Missouri which is scheduled to open in the near future. This is the 4,000-seat house which has been building and is to rival in capacity New York's Capitol.

The 1493 Broadway Corporation controls the Putnam building and Westover Court purchased from the Astor Estate; the Clark owns the pictures made by and with Miss Marguerite Clark; the Connecticut owns the Rialto in New Haven; the Dover owns one theatre in Dover, N. H.; the Fountain Square owns property on which the Fountain Square theatre in Cincinnati is erected; the Hamilton operates the theatre in Dover, N. H., and other points in New England; the Compania Peliculas distributes F. P.-L. production in South America; the United handles foreign plays from writers of European fame; the Famous Playwrights is an organization controlling the product of American playwrights; the Pickford owns all the Mary Pickford pictures made prior to her new contract with the United Artists. The Realart Corporation explains itself. The John D. Williams Producing Co., after some activity in legitimate productions last season, is now inactive.

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